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PENMAN'S ART JOURNAL

September, 1905

NEWS EDITION

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"I was placed in charge of the Isaac Pitman department at The Miller School on the 4th of April, 1904. At that time not one student had registered to enter that special department, it being a new feature, it having been known as a 'Gregg' shorthand school since its establishment some seven years ago. Naturally there was a great deal of skepticism as to the length of time it would require to complete the course in the 'Pitman' department. I have never made any claims for the Isaac Pitman system that it was a 'three months' system,' 'easy to learn,' etc., but I may here state that at the expiration of six weeks' study of the 'Instructor' on the part of one student, she was able to write at the rate of sixty words per minute, new matter. At the end of three and a half months, two students had acquired a speed of 125 words per minute, and were transcribing letters and legal forms neatly and with a fair degree of accuracy upon the typewriter. These same students are now in our Model Office class, from which they will graduate in due course of time. The students mentioned are not special cases, but they represent what can be done by the average student studying Isaac Pitman system of Phonography. Our evening class work has been quite as successful. We teach three nights a week and have pupils writing new matter, 70 to 90 words per minute at the end of the fourth month."—Miss Emily E. Barbier, The Miller School, New York, Aug. 8th, 1904.

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President of Superior Jury.

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THE PENMAN'S ART JOURNAL

THIRTIETH YEAR.

SEPTEMBER, 1905

D. T. AMES, FOUNDER AND CONTRIBUTOR

The March of Business Education

WHAT WERE YOU DOING THIRTY YEARS AGO?

SOME of you, no doubt, were working along the same lines as now—only you did not know quite so much then. There are names on THE JOURNAL'S subscription list to-day that were on the list the day that the paper was launched—nearly the span of a generation. But the great majority of the Pioneers—the men who were struggling against large odds thirty years ago to place our profession on the high plane that it occupies to-day—have passed one by one over to the Great Majority. Yet their work lives. You and I and all that may come after us shall find our burden lighter because they lived and because they DID.

Then there are others—hundreds of others, thousands of others—occupying to-day places of prominence and importance in our work who were unborn when the infant JOURNAL took up its burden. You will find them everywhere, alert, ambitious young men and women faithfully serving their kind as teachers, directors, proprietors of schools of national importance.

Did it ever occur to you to turn back the hands of the business education clock for thirty years? Well, if you did, you would find something like this: Fifty, or possibly sixty, commercial schools in all the United States and Canada. The greater number of these schools belonging to one general system which had its origin in the master minds of H. B. Bryant and H. G. Stratton. An annual enrollment of about fifty thousand. A proportion of girl students less than 5 per cent. of the total attendance. Not a single shorthand department in existence, as we now understand that term. Not a single typewriter in school use. Not a single commercial department in a high or public school, college, academy, or any secondary school. All correspondence conducted by "long-hand," usually by the heads of the business—and it was a good day's work then to get off a couple of dozen letters.

Now then, look on the picture as it is revealed to us to-day. Fifty commercial schools grown into more than three thousand! Commercial Departments in practically every city high school and in the great majority of important secondary private schools. A larger attendance in the shorthand and typewriting department than in any other, and a great preponderance of girls in this department. An annual enrollment of well over a quarter of a million. Commercial education, with all that the name implies, raised from the despised weakling to a position of dignity and prominence that is the marvel of our modern educational development. What miracle hath been wrought!

Practically all business communication at the period of THE JOURNAL'S birth was done with a pen, therefore THE JOURNAL took a title that identified it closely with this almighty implement. Then, as now, it was the full-fledged exponent of the AMERICAN COMMERCIAL SCHOOL. As this type of school has developed and broadened, so has THE JOURNAL, and to-day it stands for everything for which the American Commercial School stands. That means good penmanship in every root and branch, but it means a good deal more—accounting, shorthand, typewriting and all the other things that enter into the curriculum of the American commercial school. And THE JOURNAL stands not only for the student in school, but follows him into business. For the coming year special features have been arranged that will be of inestimable value to every one in a business position, subordinate or managerial.

Who can tell what another thirty years will bring forth?—or, for that matter, another ten years?—another five years? It were idle to speculate on that. What concerns us and you now intimately and immediately is *what you are going to get for the money you pay us for your subscription this coming year*. Don't mind what we say. Figure out the problem yourself by turning over the pages of the current issue and multiplying by twelve.

Candor is the seal of a noble mind, the ornament and pride of man, the sweetest charm of woman, the scorn of rascals, and the rarest virtue of sociability.

Product Work by Louis Madaras, New York. Mr. Madaras will contribute to every issue of The Journal this Year.

Rochester, N. Y., Aug. 1, 1905.

Dear Journal Readers:

It is with great pleasure that I greet you again another year in two series of lessons—one for beginners and the other for advanced students through the columns of the paper we have all learned to love—The Penman's Art Journal.

It was with much regret that I was compelled to abandon the course begun in the September number of last year, owing to a long siege of typhoid fever, but I am glad to say that I am well and strong again and I believe the rest has improved my nerve for writing. I hope to make up for lost time in my two courses during the coming year.

Trusting that these courses may also be a great aid to the teacher in arousing enthusiasm and in furnishing copies for his classes, I remain,

Most cordially,

E. C. Mills

The above plate is designed to furnish copy for the Advanced Learner. At the same time it gives the beginner an admirable insight into what he is going to get further along.

Now, then, boys and girls (grown-up ones included), here's Mr. Mills—E. C. MILLS—whom everybody knows as the master teacher of business writing. If you had a thousand dollars to spend for copies and instruction in this line you couldn't get any better than you will get right here in these pages.

A B C D E F G H I J K L M

Mill's Lessons in Business Writing.

N O P Q R S T U V W X Y Z

A quick brown fox jumps over the lazy dog
1 2 3 4 5 6 7 8 9 0 & % ' " # 1/2 1/4 3/4

This cut, giving a complete model business alphabet—capitals and small letters, figures, etc.—will appear in every issue of *The Journal* the coming school year, so that the student will have constantly before him correct forms. Every progressive teacher appreciates the importance of this.



THE keynote of this series of lessons will be the development of a light, elastic, muscular movement. An abundance of movement drills will be given throughout the entire course. These exercises will precede and be specially adapted to whatever letters constitute the lesson.

While Movement will be the chief feature of this course, yet I shall do my best to supply accurate copies, to aid the pupil in his practice to follow systematic lines, and to avoid slipshod and careless methods. The best is none too good. Have high ideals and attain them.

I shall call this series of lessons my Guarantee Course, meaning that I am willing to guarantee satisfactory results to everyone who follows my instructions implicitly.



Illustrating Proper Hand Position at Close Range.

Materials.

Use a good fluid ink, firm paper, a moderately fine pen and an abundance of enthusiasm and Common Sense.

Position.

Note carefully the proper position of the body, arm, hand, pen and paper. *Use your eyes.* Keep your feet squarely on the floor. If you will maintain a good position in school while you are writing, you will secure a good position after you leave school.

To the Home Student.

While these lessons will be followed by a great many who are under the instruction of competent teachers, yet as many more will follow them who do not have the advantage of wise direction. This class I shall keep in mind when I write my instructions.

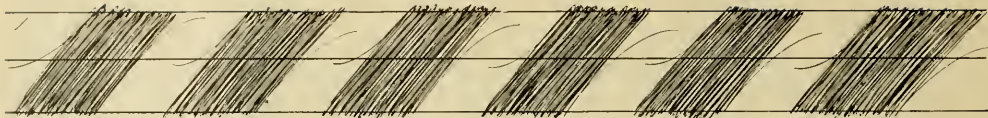
I have taken up the business figures in this lesson for the reason that we are constantly using them, and I believe that there is no better way to learn than by *doing*. So, as you are making the figures in your daily work, learn to make good ones. One copy is given for each day and an entire page of each should be made before taking up another exercise. This number of *THE JOURNAL* should be on your desk during the entire year, and a portion of the time each day should be devoted to practicing the drills given.

I hope to hear from a great many who will follow these courses, and trust that everyone will endeavor to secure one of the Certificates awarded by *THE JOURNAL* for satisfactory work in writing.

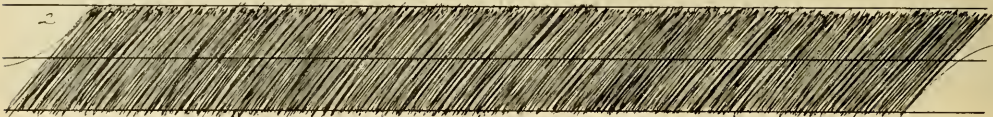
And now, "we are off" for a good hard year's work.



Portrait of Mr. Mills, Illustrating Proper Position at the Desk.



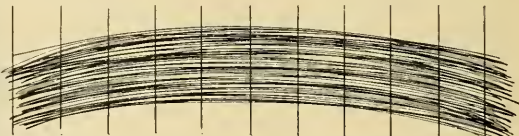
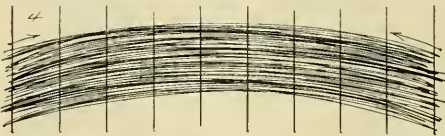
Copy 1. The oblique or pulling movement two spaces high is given first that the student may secure as much contraction of the muscles as possible at the beginning. This exercise is made by pulling the arm in the sleeve and then allowing the arm to relax back into its original position again. This work should be done very fast, something like 150 down pulls to the minute may be made. Count for yourself while making these exercises. Strike out rapidly. Work the arm faster than you have ever worked it before. Get the muscles good and tired.



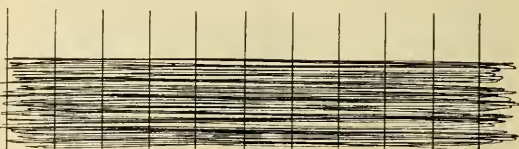
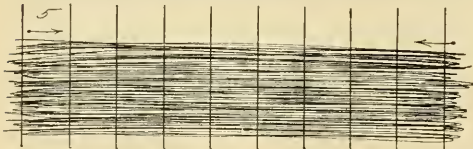
Copy 2. Make the pulling movement compact in form, like the first one, but continuous across the page. Be sure that the arm is resting on the cushion of the muscles just forward of the elbow. The sleeve should not slip on the desk. See that the downward strokes are made so close together that practically all the white space is worked out.



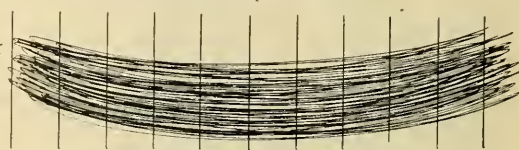
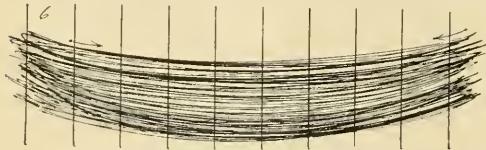
Copy 3. The pulling movement in the first two copies was given so that the student would be able to develop as great scope in movement as possible. This exercise made one-half size, to fill space between two blue lines.



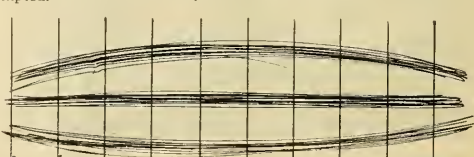
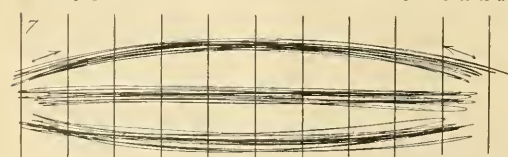
Copy 4. Turn the paper lengthwise and write across the blue lines. These lateral movements are given to develop the ability to carry the hand across the page with ease and freedom. Many beginners do not seem to have any range of lateral motion at all, and their writing seems extremely cramped. These lateral movements are the best antidote for this trouble.



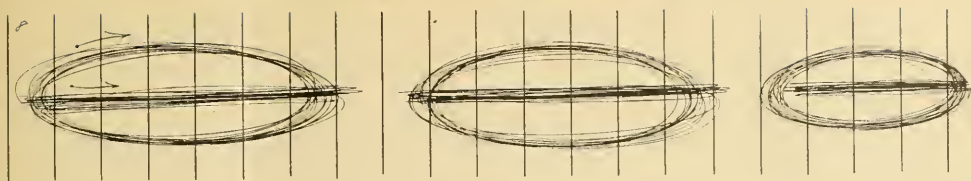
Copy 5. Make this exercise same length as Copy 4. Make the lines straight. Keep up a regular, swinging motion. Make these swinging exercises about one inch down the page, and then start another and repeat as before.



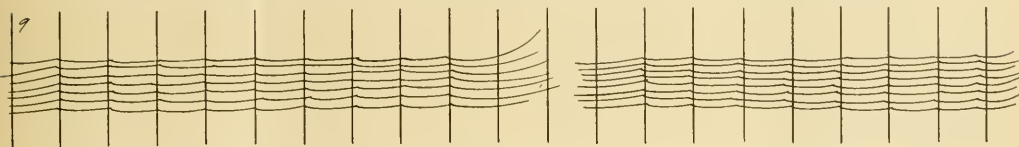
Copy 6. This exercise is made by drawing the arm in the sleeve a very little in connection with the lateral movement. The drawing of the arm in the sleeve will produce the under circle. Make compact down the page about one inch. At least a full page should be made of each exercise before another is attempted.



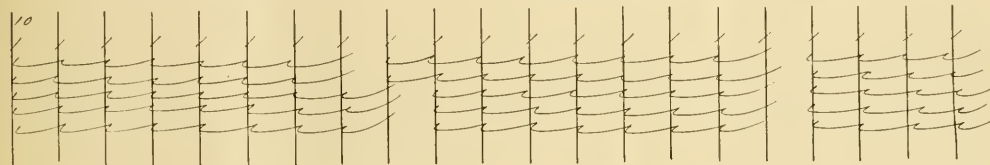
Copy 7. In this exercise, across the page we have the product of the last three exercises combined. Make these to come across the same number of lines as shown in the copy. Make all strokes with a steady, swinging motion of the arm.



Copy 8. First start this exercise with the horizontal straight line, then swing toward the right, making the oblong circle without lifting the pen from the paper. Generate all the movement you can in making these exercises.



Copy 9. See how straight you can write across the blue lines. Make the short, straight lines, checking the movement just a trifle at each blue line. The hand should be kept in the one position while moving across the page.



Copy 10. Make the figure 1 very short and light. Do not make carelessly, but make each one with a light, decided stroke. Next combine from seven to eight down strokes without lifting the pen. Slide the hand easily across the page.



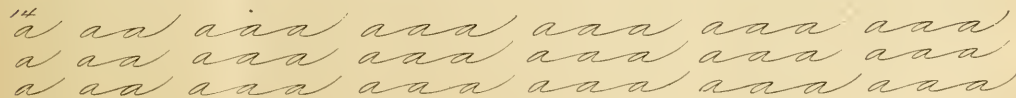
Copy 11. Those who have been successful in making the pulling movement should have no trouble with the ovals. The oval is made by simply rolling the arm in the sleeve. Make down lines as light as up. Keep the lines well together.



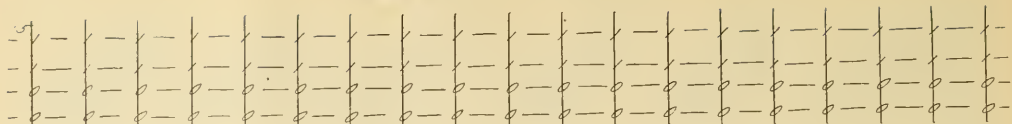
Copy 12. Make the oval movement here compact in form and see how nicely you can work out all the white space between the lines. Put in hour after hour of solid practice on this compact movement. Make two spaces and confine all your strokes to the space.



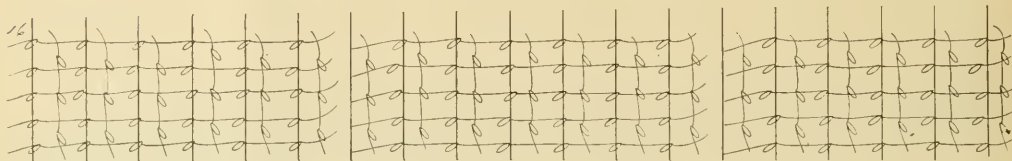
Copy 13. First practice the direct oval movement, making it but one space high and on a trifle more slant than the other ovals. Next take up capital A and study the form. Count 1, 2, 3, for capital A.



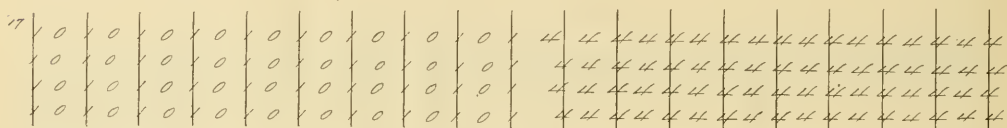
Copy 14. Now, if you succeeded in making the capital A well you should have no trouble whatever in reducing the form in size and in making the small a. Make several a's without lifting the pen.



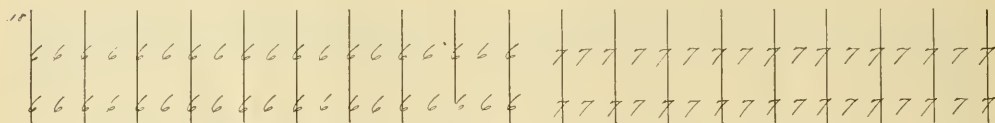
Copy 15. Turn the paper, making figure 1 and a dash across the page and the cipher the same way. Keep figures small.



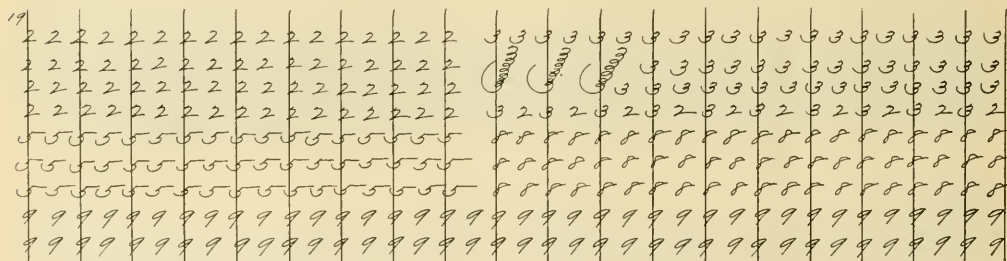
Copy 16. The ciphers joined in an exercise, first making them across the blue lines six in a group. Then turn the paper and make as shown.



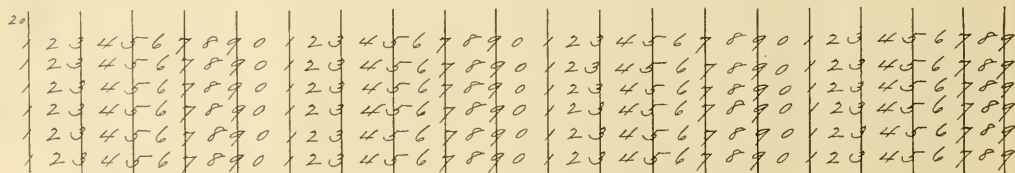
Copy 17. Figure 4 consists of the figure 1 and the dash which was used in Copy 15. The last stroke of the 4 is a little higher than the first.



Copy 18. The figure 1 followed by the small e. Make the six a little higher than the 4. Begin the 7 with a small dot, followed by a short dash and then the figure 1.



Copy 19. Begin the 2 and 3 as you would make a cipher backward. The 5 ends as the 2 begins. Figure 8 has a compound curve, the up stroke crossing the first. It's the capital S inverted. Figure 9 consists of the small a followed by the figure 1.



Copy 20. A review of the figures.

Frank Vaughan's Page

TO THE BOY.

Mr. Healey has asked me to write a little something for THE JOURNAL this school year, and has permitted me to choose my own subject. I am going to talk to the BOY because I like him. Not that he is half so good as the girl, but I know him better. Anyway, he is at least twice as good as a grown-up.

Don't imagine for a minute that I am going to tell you how to hold your pen, or to sit properly at a table when writing, or to strike a trial balance, or anything of that kind. For the very excellent reason that the people who are doing that sort of thing in THE JOURNAL can help you more in a minute than I could in a year. The best I can do is to talk about little things that touch every boy's life, one time or another.

Let's get acquainted right at the start. Maybe we boys (you and I) have some things in common, both in work and in play. What are you doing? What do you expect to do in life-work? What pleases you most in the play line?

The shrewd old Persians in the days of their splendor taught their boys above all things: *To shoot, to ride, to speak the truth.* Our superior education adds many trimmings (I had almost said "frills") of more or less importance. But, throwing in a little fishing and baseball, as a graceful concession to "modern progress," it does seem to me that these old history-making chaps had a pretty clear notion of what a boy should be.

Of course they didn't have any business colleges in those days. There wasn't any letter-writing to speak of, and on the rare occasions when something had to be written (usually to commemorate the deeds of a king who had killed a lot of others kings) the usual substitute for paper was a slab of stone, with stone-hammer and chisel for pen. A "letter" of this character would occupy a good man's time perhaps a year or two, and, even at that, no one below the rank of a high priest was qualified for such a task. Nevertheless, we have some of those letters now, dug up by patient scholars from the accumulated dust and grime of ages. And they tell a wonderful story—but we'll talk about that later.

Long before the dawn of modern civilization, in the days that we call barbarian, in the days when it would have taken a man longer to tell his cook what to have for breakfast (if there had been any breakfast or any cook) than it takes now to talk all around the world, the wildest and fiercest of men had a pretty good notion as to what it is well for a boy to know and to do.

Sometimes we get a little conceited and think it is hard luck if we do not realize quite as much as we had hoped and expected. Have you ever felt that way? Are you discouraged? To take a homely instance: Suppose you have been following THE JOURNAL's course of business writing during the past year. You have noted the instructions carefully. You have practiced faithfully. You have done your best. Yet, maybe, you are disappointed. The results which you had hoped have not come. You can't write as well as you had hoped to. It doesn't seem to be your fault; still the ugly fact exists. There's a hitch somewhere, and naturally you are discouraged.

Do you know that I wouldn't give a fig for a boy who doesn't get discouraged once in a while? That's just the kind of Boy that makes a Man—the boy who can take his medicine; the boy who can fight and get licked and come again, without malice toward the other boy that licked him. That's the winning boy! You remember what David Harum said about a reasonable amount of fleas being good for a dog, because it kept him from forgetting that he *was* a dog? And I do firmly believe that a reasonable amount of discouragement is good for a boy, because it keeps him from forgetting that he is a boy, and not the whole family.

When the knocks come—as they surely will—just grit your teeth and go right ahead. Keep a-going! Maybe you have got more than you think you have—surely not less.

BUSINESS ARITHMETIC.

I read a little story once about a traveler in darkest Africa—I think it was Grant Allen. Good money in that realm was plug tobacco, convertible into mutton at the rate of two plugs for each sheep. The process was very simple—two plugs, one sheep.

It happened on one occasion that the traveler needed half a dozen sheep. Naturally he laid down twelve plugs and proceeded to march off with six fat muttons. Presto! Chief and retainers flew to arms, exhibiting signs of intense resentment. The perplexed traveler took up the tobacco and counted it over slowly into the hands of the chief. The savage was placated but unsatisfied. Then the traveler had an inspiration. He took the twelve plugs and arranged them in six divisions of two each. The chief picked up the first two plugs, went over and matched them with one of the six sheep—repeating the process until each sheep was found to tally precisely with two plugs. It all came out straight, BUT the whole thing was inexplicable, impossible, uncanny! What could a poor savage do but fling back the coveted tobacco and march off with his entire flock?

Now, maybe you think this was a very foolish thing to do—which of course it was—and that the savage was very simple—as he surely was. But then, *You and I know that trick.* He didn't. How could he have known that six twos are twelve? His mathematical sense covered only the unit of dealing—one sheep, two plugs; one more sheep, two more plugs.

Do you know I have thought of that little story time and again in business dealings? It is astonishing how densely ignorant are many well educated people when it comes to what we call in commercial schools "business arithmetic." And yet that is the backbone of all accounting, of all business transactions of any kind. The student who imagines that he can secure and hold a good position merely because he understands the theory of bookkeeping, *unless he be genuinely grounded in plain every day business arithmetic*, will surely run on a shoal sooner or later. And he will stick on that shoal until he comes right down to hard work and masters this indispensable subject.

Drawing, Designing, Engrossing

LESSONS IN PEN DRAWING.—NO. 1.

By E. L. BROWN, Rockland, Maine.



THE initial beginning this paragraph shows a pleasing style of decoration, which is more difficult to draw than its sketchy appearance indicates. Try it and decide for yourself. The leaves are not correctly drawn according to nature, their form having been changed to increase their decorative value. Make the lower part of the panel deeper in tone, by thickening the lines and cross hatching. Add solid black near the edges of the leaves and roses to give them relief.

The lioness head should be treated in a strong vigorous manner, and the drawing will require careful attention. Avoid weak, indistinct lines, which only detract from the strength of the drawing.



THE JOURNAL is fortunate in securing a series of lessons from the well-known pen artist, E. L. Brown. To stimulate interest in this important branch THE JOURNAL makes the following proposition:

For the best drawing from Nature received from a bona fide amateur (student, not teacher or professional worker,) by November 1, we will send Mr. Brown's original pen drawing of the lioness head which illustrates his current lesson. This original is much larger than the illustration, and will make a handsome framed piece. It will be suitably inscribed with the winner's name and signed by THE JOURNAL editor. We shall also send for the winner's photograph, to be published in THE JOURNAL. Choose your own subject—animal, tree or anything from Nature—but you must not copy from print or picture. Make it simple.

ENGROSSING AND ILLUMINATING.

It is peculiarly gratifying to THE JOURNAL to be able to announce that it has completed arrangements for the most

elaborate and valuable series of illustrations in the line of modern engrossing, illuminating and similar branches of designing that has ever appeared anywhere, either in periodical or book form. These illustrations will be contributed by the Ames & Rollinson staff, which needs no introduction from us. As every one in our profession knows, this establishment employs a larger force than any other in America and perhaps in the world. This may be said without injustice to any of the many other engrossing businesses of acknowledged merit in our larger cities.

The staff artists whose work will appear in the series of plates arranged for include the Chief, Charles Rollinson, Charles F. Johnston, M. J. Schweitzer, Elmer E. Marlatt, J. C. Osman, Fred. A. Wight, Charles Bouvard, Edward Pearce, John Karr and B. F. Kelley, for some years associate editor of THE JOURNAL. These men are all specialists in certain lines, and each of them can do something better than any other, so that a given illustration may embody the work of two, three or even half a dozen. Take the plate on the next page, which begins this series. Half the force had a "look in" on that design.

Beautiful as the illustration is when reproduced in black and white, one should see the original in order to fully appreciate it. This original was richly emblazoned in water color, presenting the appearance of a sumptuous painting. The piece fairly shone with gold, silver and brilliant reds, blues, greens, both in flat reaches and in delicate blending of soft, artistic shades. The finished work, looking out from a Florentine frame richly wrought in gold—this being incased in a velvet lined shadow-box—was indeed a superb example of the Modern Engrosser's art!

In this connection it is something of a liberal education to the pen artist to study the striking design in colors which represents Ames & Rollinson in our advertising pages. This is in semi-missal style. It is pure pen work throughout, no brush work entering into the design. Note what a beautifully diversified effect has been produced by the employment of only two colors. First, we have the red and the black, each in its full strength and purity. Then, we have one or the other color modified more or less by tooling, and the two colors blended in combination, the extent of the modification being regulated by the strength of the over-printing. Note, too, how effectively the white paper itself is used as a color factor in certain portions of the design.

Now, this design is an advertisement pure and simple. It costs Ames & Rollinson one hundred dollars in cash. Their theory is that so striking a design in a paper like THE JOURNAL should be worth at least that much to them. Our theory quite coincides with theirs—with this extension: That it ought to be worth one hundred dollars to every ambitious young pen worker who will study it carefully and try to catch its inspiration. How does it strike you?



The Patrolman's Benevolent Association

of the City of New York,
with deep admiration for the sterling qualities of
benevolence, patriotism and kindly human-
sympathy that have endeared

Miss Helen Milner Gould

to a large number of toiling men and women, and
with profound appreciation of generous attentions
extended by her to patrolmen, offer this testi-
monial as a tribute to one who worthily represents

Robust Type of American Manhood.

And we, who have been the recipients of her
bounty and good will, take this occasion
to express our sincere thanks for her

and also our high appreciation of the noble spirit
that she has manifested toward us at all times.

At the regular meeting of the Patrolmen,
held in the City of New York on April 12th
1888, it was deemed fitting that this testimonial
be spread upon the books of their Association, for
"PATRIOTISM" and that a copy of
the same be presented to Miss Gould with
the respectful compliments of the Patrolmen and
best wishes for her health, happiness and prosperity.



PROFESSIONAL WRITING. By J. W. Lampman—Lesson No. 1.

The above cut does not belong to this lesson, but we could not deny ourselves the pleasure of giving you a glimpse as to what you are going to get a little further on. Our country is especially rich in professional penmen of the highest accomplishments. Many of these as there are, none stand higher as a writer or a teacher than J. W. Lampman, who has been engaged to conduct this branch of the business for *THE JOURNAL* the current school year.

Materials.

IT is important that you use good materials. The best are none too good. We know of none better than the following: Gillott's No. 1 Pens, Japan Ink mixed with writing fluid. For the present good Foolscap paper. A good oblique penholder. These materials can be obtained from *THE JOURNAL*.

The What and How of Professional Penmanship.

THE WHAT.

The Spencerian system, with "all its variety of beautiful letters" as set forth in the *Spencerian Compendium*, furnishes enough material for the most aspiring penman. Stick closely to it. It is the best. Do not waste your energy trying to imitate the freaks of this, that, or the other penman. The more you study the *Compendium*, the more you will like it and the better penman you will become.

THE HOW.

It is here we hope to make these lessons profitable to those who are wishing to write better and more easily and surely. A horse filled with vim, energy, and life is a fine thing, but it were better to risk one's life in an ox-cart than behind such a horse unless he be properly bridled and under control. Movement is all right, but one must know how to control it.

WATCH THE SMALL LETTERS.

The small letters are more difficult and important than the capitals, so we will give them our first attention. We take no stock whatever in the commonly accepted theory that these letters should be made with what is known as the muscular movement. In our opinion the combined movement is very much better. It will require two or three lessons to develop it properly. Please study and practice the beginning of it as set forth in this lesson very carefully. It is difficult, yet very simple.

The stroke in the first line looks like a sled runner. Start it with the muscular movement. When you reach the crook

do not stop but simply open the fingers a little as you go. This produces the curve at the end. Make about seventy strokes per minute. Do not leave this stroke until you feel sure you understand and can follow the above instructions absolutely and easily. Make the stroke in line two with the finger movement, the arm remaining motionless. *Do exactly as you are told.*

The third line is simply a combination of lines one and two. Make the sliding stroke as above directed; then stop the arm and make the up and down strokes just as directed for line two; then stop, change motions again and proceed as before.

THOROUGH IS THE WORD.

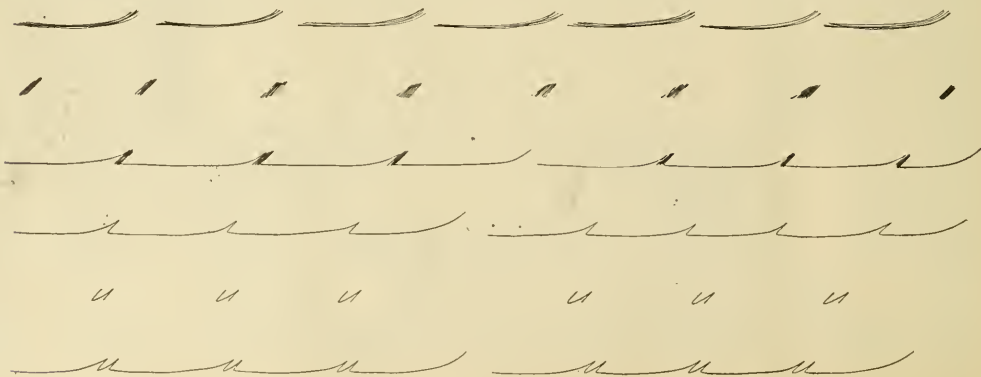
This idea thoroughly understood and applied is worth \$500. Have you got it? If you have we shall get on gloriously. If not, read the directions again and try it until it is mastered. This line is composed of two different strokes. Stop at the end of each and think what you are going to do next before you move. Use just enough speed to keep your lines smooth. Do not jerk nor drag your lines.

The fourth line is made in exactly the same manner as the third. Give the *u*, *o* and *a* the same treatment.

On the *n* and other letters beginning with a turn you cannot stop between the beginning stroke and letter, but you should slow up as you change movements. This is one of the most difficult things to learn but one of the most valuable to know. This slowing up process is employed on parts of many letters.

Now, work carefully through the entire lesson according to instructions already given. At first it will be best to lengthen all connecting strokes to at least an inch. Then as you gain control gradually bring the letters nearer together. Do not leave a line, word, letter, or part of a letter until you have mastered it. Thorough, intelligent, conscientious practice will accomplish wonders.

I should be glad to know how you progress. Address me at 604 South Thirty-sixth street, Omaha, Neb.



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o o o o o o

o o o o o o

a a a a a a

a a a a a a

a o a a o a

o a o o a o

a u a a u a

u a u u a u

o u o o u o

n n n n n n

m m m m m m

o n o n o n

a m a m a m

am am am am

aim aim aim aim

w w w w w w

w o w o w o

l l l l l l

c c c c c c

Penman's Exchange

THE JOURNAL is always pleased to receive specimens both from students and professionals. Give us a taste of your quality. We will give something worth having to the student sending us by November 1 the best practice work in connection with Mr. Mills's lessons; another prize for the best work in connection with Mr. Lampman's lessons. Portraits of prize winners will appear in THE JOURNAL. Prizes limited to genuine amateurs who are JOURNAL subscribers. Get busy!

STUDENTS' SPECIMENS.

Some specimens from the High School at Schenectady, N. Y., tell of the good work being done by F. G. Nichols, recently called to Rochester High School. The pages demonstrate the possibilities of public school pupils when properly directed.

There is evidently no lack of enthusiasm in the writing classes of A. T. Scovill, at the Pennsylvania B. C., Lancaster, Pa. Some of his pupils do exceptionally well on the capital letters. There are a number of pages from Horace E. Getz and David C. Overly.

L. D. Scott, Supervisor of Penmanship, Memphis, Tenn., who is himself a master of the pen, sends in one of the best collections of pupils' class work that we have seen. There is so much good work that it is difficult to make selections. Among the seven-year-olds, Helen Branch has done notably well. Of the older pupils Kenzie Redmond is perhaps the most proficient. There is no lack of good material in the public schools of Memphis.

Three pupils at least from St. Mary's Academy, Monroe, Mich., have become good business penmen—Antoinette Harny, Gracey Miller and Linda Schneider. Their work would do credit to any business office.

Some fully rendered certificates were granted to pupils of T. C. Knowles, at the Pottsville, Pa., Com. School. The best work is by Katie Benner, Fred. Argall and Jos. A. Heintz.

F. C. Easton sends us a sample of the fancy work executed by Martin Fleischfresser, of Hoffman's Metropolitan B. C., Milwaukee. It is an artistic production and creditable to both teacher and pupil.

That the commercial department of the James Milliken University, Decatur, Ill., is doing good work is amply demonstrated by specimens of the class work of C. H. Hoggatt's pupils.

George H. Wilson, of Shirley, Mass., followed one of THE JOURNAL's 1904-05 courses through to completion and his pages show steady improvement.

George Billman and Will Taylor, pupils of F. Stanley Powles, at the Spencerian College, Milwaukee, Wis., both send in finely executed specimens of art pen work.

Another pleasant task was that of inspecting a number of pages from pupils of the McConnellsville, Ohio, High School. The specimens show the work of pupils in various grades, and to single any one page out for special mention would be an injustice to the many others whose work is equally worthy of commendation. Miss Francis E. Steadman is Supervisor.

J. N. Fulton, of the International B. C., Fort Wayne, Ind., remembers the fondness of THE JOURNAL for good specimens, and forwards some of the best from his pupils. Mary Jones, Dora Rodemeyer, Frieda Toenges and B. L. Robbins deserve special mention.

Students of Childs' B. C., Pawtucket, R. I., are making marked improvement in their writing, as shown by a number of specimens. One of the best is from the pen of John Letrondiess, a left-handed penman.

Brother Olinpius, of Saint Paul's College, Varennes, P. Q., is getting excellent results from his pupils. The best page is that of J. A. Geoffron.

Good results are being obtained by Chas. M. Ryon, in the public schools of Kingston, N. Y. We have specimens covering work from the second to the sixth grade.

Out in Nebraska they know how to write right, too. H. E. Wassell, of Aurora, sends some excellent specimens. They are all worthy of special mention. Not a poor page among them.

EDITOR'S SCRAP BOOK.

Boston is capable of producing her share of artistic penmen, and F. B. Davis sends a valued contribution to our store of specimens.

Jos. Barnes, of Minneapolis, Minn., sends us a number of pages of his work. There is both plain and fancy writing, and some lettering, all of high grade.

At Lima, Ohio, C. J. Greenbaum continues to write right. Two signatures on the editor's desk attest Mr. Greenbaum's proficiency.

A recent letter from E. E. Gardner, of Battle Creek, Mich., is written in an artistic hand. He also sends some cards and a finely executed bird flourish.

The fancy cards received from E. A. Gwinn, of Jetsville, West Va., indicate that the writer has conquered his pen and made it an obedient servant.

E. T. Stretcher, of Lafayette, Ind., brought his well-trained pen into commission for our benefit.

Another Canadian writer of great merit is W. J. Elliott, of Toronto. A few strokes of his pen and a picture of King Edward were the combination which brought his letter down. Everybody knows Mr. Elliott as one of the Master business educators.

THE PENMAN'S ART JOURNAL is honored when its name is written across the face of an envelope in the style adopted by Leon Collis, of Deerfield, N. Y., a few days ago.

Only one card from J. M. Niswander, of Danville, Ind., but it tells the story of good writing.

While we knew W. A. Bode could write surpassingly well, we are always glad to have such reminders as the address on an envelope just received from Pittsburg, Pa.

J. F. Siple sends us from Quincy, Ill., an envelope addressed in the ornamental style of which he is so thoroughly the master.

C. E. Brumaghim's hand loses none of its cunning. His latest communication to THE JOURNAL is evidence of that.

An artistically addressed envelope from G. W. Burnett, of Hartford, Conn., has no difficulty in finding its way to the editor's desk.

George H. Walks, of Brooklyn, N. Y., sends over some specimens of card writing which are worthy of any penman, accompanying them with an equally well-written letter.

One of Canada's masters of the pen, D. Beauchamp, of Montreal, has favored us with some proofs of his skill.

J. E. Lachapelle, of St. Francois de Sales, Que., sends us specimens of his plain and fancy writing, as well as engrossing. It is all good work.

G. T. Brice drops us a letter from Cleveland, just to remind us that he can write as well as ever, which is pretty well.

A. J. Willard is not only an artistic penman but an able decorative artist as well. We have received various specimens from him.

From Providence, R. I., comes an envelope beautifully addressed. H. C. Spencer is responsible for it.

The address on an envelope from G. E. Hovis, of Springfield, Mass., is lettered in such a manner as to resemble copper plate.

Another New Englander who can write well for three hundred and sixty-five days in the year is L. F. Affhauser, of Middletown, Conn. He has proved it.

J. M. Reaser, of Milton, Pa., takes time enough to trace a few of his graceful lines on an envelope, in such a manner as to bring it to THE JOURNAL office.

Because Honesty is the Best Policy it Doesn't Always Follow that Policy is the Best Honesty.



NEWS AND MISCELLANY SUPPLEMENT

PENMAN'S ART JOURNAL

NEWS EDITION ONE A YEAR

MIRROR OF THE PROFESSION

The News Edition of The Journal costs \$1 a year. Five subscriptions, \$5. One hundred subscriptions, \$100. We hope to make it worth at least that much to every teacher and school proprietor. It is a matter of deepest gratification to us that hundreds of our professional brethren who give their students benefit of the

low clubbing rates for the regular edition think well enough of The Journal to enroll their own names on the Professional List, at \$1 a year.

RECENT JOURNAL VISITORS.

Clarence A. Pitman (representing Isaac Pitman & Sons), New York.

C. W. D. Coffin, American Book Company, New York.

E. M. Chartier, Paris, Texas.

H. A. Price, Brooklyn, N. Y.

Chas. T. Platt, Eagan School, Hoboken, N. J.

S. W. Winne, N. Y. Life Insurance Co., New York.

C. H. Frederick, Eagan School, Hoboken, N. J.

Howard Van Deusen, Bobbs-Merrill Co., Indianapolis, Ind.

Mr. and Mrs. L. P. W. Stiehl, Alexandria, Va.

A. Garcia De La Colina, Y. M. C. A., New York.

J. S. Desrochers, Montreal, Can.

L. Madaras, Eagan School, Hoboken, N. J.

S. E. Bartow, Albany Business College, Albany, N. Y.

R. W. Ballentine, Chicago Business College, Chicago.

James S. Curry, Burrows Brothers Co., Cleveland, Ohio.

John A. White, Practical Text Book Co., Cleveland, Ohio.

Mrs. M. A. Merrill, Merrill College, Stamford, Conn.

Miss L. L. Gilbert, Merrill College, Stamford, Conn.

G. E. Gustafson, New Britain, Conn.

H. W. Small, Providence, R. I.

E. O. Stevenson, Staten Island Business College, New Brighton, S. I., N. Y.

J. D. Day, Inventor Day T-square, New York.

J. N. Johnson, New York.

Miss E. A. Cully, Waterbury, Conn.

Louis J. Werzinger, Waterbury, Conn.

Geo. H. Walks, Brooklyn, N. Y.

W. E. Dennis, Brooklyn, N. Y.

C. A. Faust, representing the A. N. Palmer Co., New York.

E. G. Brandt, Stamford, Conn.

W. A. Ross, Miller School, New York.

A. H. Steadman, Supervisor of Writing, Cincinnati, Ohio.

H. W. Patten, Central High School, Philadelphia, Pa.

H. B. Slater, Com. High School, Paterson, N. J.

W. C. Stevenson, James Milliken University, Decatur, Ill.

C. H. Hoggatt, James Milliken University, Decatur, Ill.

G. W. Harman, Com. High School, Brooklyn, N. Y.

R. S. Collins, Peirce School, Philadelphia, Pa.

This is the place to find where your friends have gone and all about the activities of our profession. News items are appreciated. No room for essays—just bare facts. If brevity's the soul of wit, this is it.

MOVEMENTS OF THE TEACHERS.

John F. Siple, who has been known for years as one of the best penmen and engraving artists in the country, goes from the National B. C. Quincy, Ill., to teach at Banks B. C., Philadelphia, Pa.—G. T. Wiswell, Olean, N. Y., has engaged to teach at the St. Cloud, Minn. B. C., Lewis H. Vath, proprietor.—A. H. Dixon, recently connected with the Blair B. C., Spokane, Wash., has accepted a position as principal of the High School Com. Dept., Anaconda, Mont.—B. A.

Crosthwait, of St. Joseph, Mo., has engaged as principal of the Clinton, Mo., B. C.—F. W. Rauch, Mansfield, Ohio, is the latest accession to the teaching force of the Eagan School of Bus., Hoboken, N. J.—A. L. Powell, Indianola, Ia., has engaged with C. B. Post's Worcester, Mass., B. I.—Miss Angeline Carver, Searsport, Me., will handle shorthand at Bliss College, North Adams, Mass.—Lenox College, Hopkinton, Ia., has established a full-fledged business department in charge of I. L. Rogers, a bright young shorthand teacher of Elkhart, Ind.—Albert A. Everts, Syracuse, N. Y., has joined forces with L. L. Jackson's recently established Columbia B. I., New York.—A. C. Peck, a veteran commercial teacher, crosses the continent from Manitowish, Wis., to take charge of the com. dept. of the Pasadena, Calif., High School.—Hoy D. Davis goes from the Southwestern B. C., St. Louis, Mo., to accept a managerial position with F. J. Toland, proprietor of Toland's Business Universities, with headquarters at La Crosse, Wis.—Miss Christine White, of Shamokin, Pa., has joined the teaching force of the Metropolitan Select School, Buffalo, N. Y.—S. A. Drake, some time of Lafayette, Ind., is a new accession to the faculty of the Davis B. C., Erie, Pa.

A. D. Skeels, the well known expert penman of Temple College, Philadelphia, Pa., has become associated with Duff's Mercantile College, Pittsburg, Pa.—Miss Alice E. Dyckman, Georgetown, Conn., is teaching shorthand at Brown's B. C., Bridgeport, Conn.—Miss Myrtle E. Smith, who has been teaching at Weedsport, N. Y., has engaged to teach shorthand the coming year at the Du Bois, Pa., Coll. of Bus.—C. H. Shaw, Bronson, Mich., will handle the commercial branches in the public schools of Ionia, Mich., the coming year.—W. A. Abernathy, of the American B. C., Allentown, Pa., has engaged with the Williamsport, Pa., Public Schools.—W. H. Adershold, a late teacher at the Y. M. C. A., Allentown, Pa., is now with the Troy, N. Y., B. C.—Hasting Hawkes, Bridgeton, N. J., will handle the commercial subjects in the High School of Rutland, Vt.—R. W. Nickerson, Appleton, Wis., has engaged to teach at Lawrence University, that city.—G. B. Simmons, Kansas City, Mo., goes to the Mobile, Ala., B. C.—W. H. Vigus, New Brighton, N. Y., will teach at the Tampa, Fla., B. C.—Miss Stella E. Shaff will teach at the Mountain City B. C., Parkersburg, W. Va.—Miss A. May Allen has become a member of the faculty of the Ramsdell School of Business, Middletown, N. Y.

Geo. Cain, head of the commercial department of the High School, Everett, Mass., is managing a big summer hotel in Varmouth, N. S.—In a recent issue of THE JOURNAL we mentioned the fact that L. H. Hausam, of Riverside, Calif., has engaged with Duff's College, Pittsburg, Pa., for the coming year. We wish to correct this statement as Mr. Hausam has joined forces with L. A. Arnold, of the Central B. C., Denver, Colo.—J. V. Mitchell is the new principal of the Dominion B. C., Toronto, Ont.—R. L. Meredith, formerly of Bloomfield, N. J., High School, goes to the Atlantic City, N. J., High School next year at a nice increase in salary.—D. G. Yoder, who was temporarily with Wood's B. C., Newark, N. J., has arranged to remain for the entire year.—H. R. Kefley, formerly of Lebanon, Pa., B. C., has engaged as head teacher at the Walworth Bus. Inst., New York.—Mrs. Theodora Ames Hooker leaves the commercial department of the High School at New Britain, Conn., to take the excellent position of Bursar of Bryn Mawr College, Bryn Mawr, Pa.—W. E. Witter, formerly of the Southern California B. C., Los Angeles, Cal., is now located in the School of Commerce, Manila, Philippine Islands.—J. M. Tran, of the Duluth, Minn., B. U., has accepted a position as teacher in the shorthand department of the Central B. C., Toronto, Ont.—C. E. Cargill, formerly of Riverside, Calif., is now with the Brownshager School, Los Angeles, Calif.—H. N. Stronach, Winnipeg, Man., has accepted a position on the faculty of the Northwestern B. C., Spokane, Wash.—C. D. McGregor, of the College of Commerce and Finance of the Wyoming State University, is principal of the preparatory bookkeeping department of the Capital City C. C., Des Moines, Ia. Mr. McGregor has been engaged in educational work for many years, and he will be a valuable addition

to the 4-C teaching staff.—Miss Ivy Perdue was recently elected teacher of shorthand and commercial branches in the Capital Park Schools, Des Moines, Ia.—Mr. Farquharson, B. A., who has been principal of the Metropolitan B. C., Ottawa, Ont., for the past year, and who has had an extensive teaching experience in collegiate teaching, has been appointed principal of the British-American B. C., Toronto, Ont. Mr. Wiggins, late principal of the British-American, owing to a death in the family circle, must necessarily give his time and attention to the business of the estate. A good man has left the ranks of college men in Toronto, and a good one has come to take his place.

W. D. Chamberlain, formerly of the Grand Rapids, Mich., Business University, is now principal and manager of the Shenandoah Valley B. C., Harrisonburg, Va.—Irene McGrady, Jennie E. Livingstone and L. Leona Bragg are recent additions to the faculty of the Capital City C. C., Des Moines, Ia.—C. A. Norman, who has been connected with railroad business in Canada for the past three years, has accepted a position as commercial teacher in the Central B. C., Toronto.—W. N. Phillips, of the Spokane, Wash., High School, has accepted a position in Wilson's Modern B. C., Seattle, Wash.—Misses Ava Blank and Mary Anderson are to handle commercial subjects in the Girls' School at Mitchellville, Ia.—R. W. Ballentine, formerly of Wood's School, New York, has accepted a position with the Chicago, Ill., B. C.—E. O. Stevens, formerly of Shenandoah, Ia., is now with the Staten Island B. C., New Brighton, S. I. He began work July 1, 1905.—J. N. Johnson, Hillsboro, Texas, is now in the East teaching penmanship in the public schools. He is making a gratifying success of the work.—A. H. Stephenson, of the Boise, Idaho, High School, has returned to his old home at Kenmore, N. Y.—T. W. Owens, formerly of the Scranton, Pa., B. C., is now business manager of the Pottsville, Pa., B. C.—J. A. Prowinsky, of La Grange, Texas, is now teaching at Hill's B. C., Waco, Texas.

Wm. F. Gray, of the Chicago, Ill., B. C., has acquired an interest in the Peoria, Ill., B. C.—J. W. Belding, manager of the Capital City Railway and Telegraphic Inst., of Des Moines, Ia., is now in Southern California and expects to locate there.—M. F. Pratt, recently with the Packard School, New York, has associated himself with the Oakwood Seminary, Union Springs, N. Y.—W. J. McCarty, of St. Paul, Minn., has engaged with the Packard School, New York, taking the place of Mr. Long.—G. F. Roach, of Beaumont, Texas, is now located with Wilson's Modern Business College, Seattle, Wash.—J. H. Wollaston, late of Columbus, Ohio, has accepted a position with the Marietta, Ohio, C. C.—Miss Nora Weiser, Niles, Mich., has engaged with the Mt. State B. C., Parkersburg, W. Va.—Miss Etta Hildebrandt, Lebanon, N. J., is now with the Columbia Bus. School, New York.—G. A. Whitmer, recently of South Bend, Ind., has accepted a position with the Acme B. C., Seattle, Wash.

S. F. Benson, formerly of Temple College, Philadelphia, is now teaching at the Indianapolis, Ind., B. U.—Miss Jennie L. Murphy, of Chicago, is a new acquisition to Wood's School, Brooklyn, N. Y.—Walter Gluss, of Louisville, Ohio, has accepted a position with the Galion, Ohio, High School.—Miss Florence May Doeringer, formerly of the Euclid School, Brooklyn, N. Y., has been added to the faculty of Spencer's B. C., Jersey City, N. J.—W. H. Coppedge, of Denison, Texas, is now with the Erie, Pa., B. U.—Miss E. A. Kelton, formerly of Orange, Mass., has a High School position at Barnstable, Mass.—H. B. Smellie, of Detroit, Mich., is teaching at the Y. M. C. A., of St. Joseph, Mo.—O. S. Smith, late of Columbus, Ohio, has been added to the faculty of Peterson's B. C., New Castle, Pa.—H. L. Horton, formerly of Trenton N. J., accepted a position with Yocum's B. C., Massillon, Ohio.

Mr. and Mrs. W. B. Joiner, recently of Joplin, Mo., are now teaching at Parsons, Kans., B. C.—Elmer Malick, a promising young commercial teacher of Shamokin, Pa., has engaged with the Andrew Small Academy, Darnestown, Md.—I. H. Oakes, of Racine, Wis., will handle commercial branches at the Elgin, Ill., High School.

One of the most prosperous business colleges in the east is conducted by Messrs. Kaulbach & Schurman, at Halifax, N. S. This school is known as the Maritime Business College. The proprietors are both chartered accountants and enjoy the respect and confidence of the business people of eastern Canada. They are the leading consulting accountants in that section of the country.

The business college proprietors throughout the country are looking forward to a very successful and profitable school year. Last year was what is sometimes called a rather "off" year in many sections of the country, and it is not unusual to find many of the schools with a smaller attendance than in former years.

W. H. Beacom, of the Wilmington, Del., Business School, one of the brightest and most popular of our younger business college proprietors, has lately passed through a very trying illness of typhoid fever. His

many friends will be pleased to hear that he is now at Cape May, and is rapidly gaining in strength and health.

From a recent letter received from W. N. Currier, of the Bellingham, Wash., Business Inst., we note the following: "We have had much better success than we expected from the start, the attendance being sufficient to keep three of us pretty well occupied. Every week brings with it one or more new students, and they are of a teachable class."

E. G. Parkinson has been re-elected as the head teacher at Schissler College, Norristown, Pa., for next year. Mr. Parkinson had several good positions offered him, but was loath to leave Mr. Ebert, who is making a splendid record as principal and business manager of this high-grade school which has been established for many years.

The National Business College, Roanoke, Va., E. M. Coulter, president, moves into handsome new quarters in September. Mr. Coulter has a large school, and keeps a good school in one of the fastest-growing cities of the South.

The Massachusetts College of Commerce, Boston, H. W. Pelton, principal, is conducting a summer school this year. A large number of women college graduates are in attendance preparing for commercial teachers and secretarial work.

F. G. Nichols, although a comparatively young man, is becoming one of the recognized leaders in commercial education. He has recently been elected in Rochester, N. Y., his home city, as director of commercial subjects. Commercial courses will be installed in the two new high schools of Rochester in September. Wm. Weick, who taught the commercial branches in the High School at So. Bethlehem, Pa., for six years, succeeds Mr. Nicols at the Schenectady, N. Y., High School, as commercial teacher and principal of the Evening High School. A. B. Fischel, formerly of York, Pa., succeeds Mr. Weick at So. Bethlehem, Pa.

O. C. Moyer, who has charge of the commercial department in the High School at Atlantic City, N. J., last year, has been elected to an excellent position in Simmons' College, Boston, Mass. Mr. Moyer is a graduate of the New York University and School of Commerce, and has made a fine record in commercial school work. Mr. Eldridge, head of the secretarial and commercial department in Simmons' College, is to be congratulated upon securing so good a man.

F. W. Watson, well-known Canadian teacher, assumes charge of the British-American Business College, of Toronto, Ont., this year. Wm. Brooks, formerly principal of this school, goes into business. Mr. Brooks is a well-known business college man and a gentleman of a very high character, and it is a great loss to the teaching profession to lose from its ranks men of this calibre.

NEW SCHOOLS AND CHANGES.

E. A. Banks, of Banks B. C., Belfast, Me., has opened a school at Rumford Falls, Me.

E. D. Snow, who was principal of the business department of the Rutland, Vt., High School for eight years, is now a school proprietor, having opened the Maple City B. C., at Hornellsville, N. Y.

D. A. Casey, who taught the commercial subjects and was supervisor of writing in the public schools at Woonsocket, R. I., has joined S. McVeigh, of the Bliss B. C., North Adams, Mass., and purchased the Berkshire B. C., Pittsfield, Mass., from Mr. Holmes. Mr. Casey will have charge of this school and Mr. Holmes will retire from school work for a time.

Geo. F. Spring, who taught commercial law and business arithmetic at the Burdett College, Boston, Mass., for a number of years, will open a high grade commercial and academic school in his home city of Waltham, Mass. Mr. Spring is one of the best known teachers in Massachusetts, and it is pretty certain that the undertaking will be a success from the start.

W. H. Morgan, who was with Wood's Brooklyn School last year, has purchased Kiest's B. C., Waterville, Me. This is Mr. Morgan's home town, and he is well and favorably known there and should be able to build up a fine school.

G. W. Brown, Jr., formerly of Sioux City, Ia., has opened a new commercial school at Texarkana, Texas. Prospects are very bright for a good patronage.

H. W. Small, who has been teaching locally in Providence, R. I., has opened a school in that city.

Franklin P. Pratt, formerly of Wood's School, New York, has opened Pratt's Bus. School, at No. 140 West Forty-second street, New York, under promising circumstances.

THE NATIONAL SHORTHAND TEACHERS' ASSOCIATION.

Abstract of Program.

We have received from the Executive Committee of the National Shorthand Teachers' Association a brief abstract of the program which they are preparing for the coming meeting to be held in Chicago holiday week. A more interesting list of topics could hardly be imagined. More complete announcements will be made in subsequent issues.

The Teacher and Pupil of the Twentieth Century Commercial School. Morton MacCormac, A. M., Ph. D., Chicago, Ill.

Discussion: W. C. Stephens, Globe Business College, St. Paul, Minn.

Course and Method of Dictation—An Outline of What, How Much and the Manner in Which Given. John M. Hill, Hill's Business College, Sedalia, Mo.

Discussion: George T. Churchill, Buena Vista College, Storm Lake, Ia.

The Ideal Stenographer. Harlan Eugene Read, Education in Business, Peoria, Ill.

Discussion: Archibald Cobb, New York City.

How I Successfully Teach the Rules and Principles of Grammar and also their Practical Application as Required in Conversation and in Letter Writing. Mrs. Josephine Turk Baker, Editor, Correct English, Evanston, Ill.

General discussion.

Three Phases of Typewriting: Mastery of the Keyboard; Transcription of Notes; Getting Up Speed. H. Graham Paterson, Chicago, Ill.

Discussion: Miss Lillian Spahr, Marshall Business College, Huntington, W. Va.

Shorthand: Precision vs. Freedom in Shorthand Writing—The Acquisition of Accuracy and Speed. Mrs. S. H. East, Shorthand Training School, Indianapolis, Ind.

Discussion: Lucius P. Bettinger, Bettinger Institute, Lockport, N. Y.

What I Expect Shorthand Classes to Accomplish Within Definite Limits of Time—How I Plan to Secure Results. S. D. Van Benthuyzen, School of Commerce, Onarga, Ill.

Discussion: Miss Dora Pitts, Western High School, Detroit, Mich.

Shorthand, with a View to Becoming a Private Secretary. Dr. H. M. Rowe, President American Commercial Schools Institution, Baltimore, Md.

Beginners in Typewriting—The First Three Months' Work. B. J. Knauss, Metropolitan Business College, Chicago, Ill.

Discussion: Miss Florence Horsley, Bartlett Commercial College, Cincinnati, Ohio.

EASTERN COMMERCIAL TEACHERS' ASSOCIATION. Inducements Offered by the 1906 Meeting.

The next meeting of the Eastern Commercial Teachers' Association will be held April 12 to 14, inclusive, 1906, at Baltimore, Md., a city identified with many important events in the development of our nation, and favorably situated to afford special attraction to supplement the regular program. For instance:

Washington and Mount Vernon, about forty miles distant; round trip, \$1.25; trains every hour.

The beautiful Chesapeake Bay affords delightful water trips; excursions thirty miles down the bay, twenty-five cents for the round trip.

Annapolis and the Naval Academy, twenty-seven miles distant; round trip, \$1.25.

Pen Mar, on the crest of the Blue Ridge Mountains; distance about sixty miles; round trip, \$1.00; the scenery from Pen Mar is unsurpassed.

Gettysburg, the scene of one of the greatest battles of the Civil War; seventy miles distant; round trip, \$3.60.

Among the special features of the Baltimore gathering is the shorthand speed contest, authorized by the 1905 meeting. Mr. Charles M. Miller, of New York, offers a \$100 silver cup to be open to all systems and all comers from all parts of the world. Mr. E. N. Miner, of New York, offers a \$75 medal to be competed for by shorthand writers who have mastered the art within the last ten years. Detailed information as to committee, conditions, etc., will be furnished at an early date. Would-be contestants should immediately correspond with Charles T. Platt, President E. C. T. A., Hoboken, N. J.

The exercises will be conducted in the commodious rooms of E. H. Norman's Baltimore Business College, which is located in one of the finest buildings and most desirable sections of the city, and is convenient to hotel headquarters and the shopping district.

Efforts will be made to secure special railroad rates, due notice of which will be given.

CHAS. T. PLATT, President.

HYMENEAL.

Dr. and Mrs. Eli Snow Hannaford announce the marriage of their daughter, Anna Pearl, to Mr. William Harrison Morgan, on Wednesday, the twenty-eighth of June, one thousand nine hundred and five, Redfield, Me.

THE JOURNAL is in receipt of an announcement of the marriage of Miss Mabel V. Louimore to H. L. Andrews, of Pittsburg, Pa., on August 10, 1905. Mr. and Mrs. Andrews will be at home to their friends at 238 North Craig street, after October 1.

Mrs. Anna M. Werner announces the marriage of her daughter Ruth Maloney to Alfred Daniel Deibert, on Monday, the thirty-first of July, nineteen hundred and five. Philadelphia-New York.

July 24, 1905.

National Commercial Teachers' Federation:

Mr. C. P. Zaner, Mr. Horace G. Healey, Mr. A. N. Palmer, Committee.

Gentlemen—We have to-day received, through Mr. Van Buskirk, our Manager at Chicago, the very beautifully engrossed resolution passed by your Federation, relating to the function of last December, at Chicago, which is fully appreciated.

Accept our grateful acknowledgement of your kind thought so tastefully expressed.

Yours, very truly,

REMINGTON TYPEWRITER COMPANY,
J. F. McClain, Secretary and General Manager.



R. P. KELLY

Mr. Raymond P. Kelly, of Chicago, has aroused a great deal of interest in his remarkable speed as a shorthand writer. He writes the Gregg system at considerably over two hundred words per minute and is well known at the conventions, where he has given frequent exhibitions of his skill. The facility with which he reads his notes is no less striking than his speed.

Higher Accounting

This Department is conducted by Raymond G. Laird, of the High School of Commerce, New York. No man in our profession is better calculated to handle this important subject.

IN the May and June issues of THE JOURNAL were illustrated Trading and Profit & Loss Accounts and Balance Sheet after the manner of the leading American accountants. They were taken from a trial balance with supplementary data that were not presented as ideal, but showing a common form that the public auditor meets with.

The trial balance is primarily intended to test the equality of the sides of the ledger, and taken from a ledger kept under proper accounting principles it may show other valuable facts. In this instance, it reveals a serious and typical weakness in the facts presented regarding the merchandise account. Merchandising is the central thought in a mercantile concern, around which the other details of the business are grouped.

Good salaries are paid to those who can purchase the most salable articles most advantageously. Great sums are expended in employing expert advertisers, exhibitors and salesmen that the goods may be disposed of to the best advantage; and with these items before us it seems an absurdity to pass to the proprietor a trial balance which represents the heart of the business in a single amount that reflects no ray of intelligence. As the merchandise account was invariably kept till recent years when some establishments began paying serious attention to their accounts and is only too frequently met with at the present time, the balance showed the grand fact that the debit side of the account was either larger or smaller than the credit side, and anyone hinting at the insufficiency of the information was given the "icy stare" by the bookkeeper.

Form 1 illustrates what the auditor met with when called upon to review the accounts and prepare statements, though it was often made the dumping ground for all manner of other charges and cross entries. It became necessary to carefully trace each item to its costing medium, decide to what account it should have been posted, and, after analysis, arrange the matter so as to present the information desired, which always meant that a correct foundation of percentages should be maintained.

The debit side of Form 1 shows amounts representing cost value and an amount showing a selling price. In an accounting light, the nature of these is as different as black is unlike white. The credit side is also composed of unrelated items.

A better treatment, and one which has received attention from some recent authors of text books, would be to have the merchandise account carry through the period only the amount of goods on hand at the beginning and to open an account with purchases and another with sales. The Purchase Account will be charged with goods bought during the period and credited with goods returned by us. These amounts being at the same valuation may be entered consistently in one account. The Sales Account may be treated in a similar way, the manner of handling being shown in Form 2. If the returns by us or to us are frequent or large, without altering the general scheme, separate accounts may be opened for Goods Returned by Customers and Goods Returned to Creditors. Also it may be desirable to farther classify by having accounts with Purchases Cash, Purchases Account and Sales Cash, Sales Account.

The trial balance taken in use of Form 1, would show a

debit merchandise balance of \$2,000, which, supplemented by the present inventory, would enable the proprietor to arrive at the profit only—giving no idea of the volume of business or the "turn over." In Form 2 the trial balance would show the inventory at beginning of period, the net purchases and net sales during the period, which for comparison sake are matters of incalculable value.

In Form 3 is shown the various section of the Merchandise account grouped by means of journal entry to complete the central account.

With this manner of treatment the work of the auditor is greatly reduced, the facts for which the merchandise account is supposed to be kept are presented plainly, and always available, and the frequent loading of the merchandise account with erroneous and fraudulent entries is avoided or easily detected.

FORM 1.

Merchandise Account.

To Inventory Goods on hand at end of previous period valued at cost.....	\$10,000
To Purchase, during period, at cost price.....	40,000
To Returns by customers at values charged them. i. e., selling price.....	2,000
To Profit.....	9,000
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By Sales, including purchase cost plus added profit	\$49,000
By Return to creditors entered at purchase price	1,000
By Inventory, Goods on hand valued at cost....	11,000
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	<hr/>
	\$61,000

FORM 2.

Merchandise Account.

To Inventory Goods on hand at close of previous period	\$10,000
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Purchase Account.

To Goods purchased during period.....	\$40,000
By Goods returned to creditors.....	\$1,000
By Merchandise Account.....	39,000
	<hr/>
	<hr/>
	\$49,000

Sales Account.

To Goods returned by customers.....	\$2,000
To Merchandise Account.....	47,000
	<hr/>
	<hr/>
	\$49,000

FORM 3.

Merchandise Account.

To Inventory.....	\$10,000
To Purchases Account.....	39,000
To Profit.....	9,000
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	<hr/>
	\$58,000
By Sales Account.....	\$47,000
By Inventory carried down.....	11,000
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	<hr/>
	\$58,000
To Inventory, brought down.....	\$11,000

Questioned Handwriting

THE JOURNAL has arranged for a series of illustrated papers on the scientific analysis of handwriting by leading experts, including Daniel T. Ames, dean of the profession; William J. Kinsley, A. S. Osburn, F. E. Davis.

By W. J. KINSLEY, New York City.

IN answer to Mr. Frank B. Davis, and his comparison of the word "Charlestown" standard and disputed in the Tucker case, Cambridge, Mass., I wish to say that he has not by any means taken a fair average of the standard writing of Tucker for comparison with the disputed word "Charlestown." In the first place experts for the State were furnished with nearly one thousand pencil-written sales slips made by Tucker while he was employed as a salesman in a stationery store. The word "Charlestown" occurred a few times only in the several hundred slips that were finally admitted in evidence. Wherever this word occurred in the standards it was photographed. Besides this, every capital letter entering into the make-up of the disputed address, "J. L. Morton, Charlestown, Mass.," was photographed from these several hundred slips. In addition, the "Mass." wherever it occurred, was also photographed, and there were nineteen of these. Every "or" and the "ton" of "Morton" wherever they occurred were also photographed. These photographs were then presented to the jury in such a manner as to bring disputed and standards together, and to show clearly where each letter appeared in the original.

In the standard address printed in THE JOURNAL several months ago, the original of which was arranged by me, the address "J. L. Morton, Charlestown, Mass.," was made of nine pieces, and of these nine pieces but two were used to construct the word "Charlestown," the "Ch" being from the exhibit forty-eight, "Charlestown" being taken from exhibit twenty-four.

In the standard furnished by Mr. Davis to THE JOURNAL, readers would get the idea that Tucker always made the capital "C" on the base line, whereas in the one hundred and twelve standard letter "C's" photographed and put in evidence the C drops below the line in thirty-six of them. The only specimen shown by Mr. Davis would also indicate that Tucker was accustomed to connecting the capital "C" with the following letter without lifting the pen, but the one hundred and twelve C's in the standards show that he frequently failed to connect.

Judging from the engraving of the word "Charlestown" in the standard furnished by Mr. Davis, as reproduced in the July number of THE JOURNAL, I take it that the original was written with a pen while the disputed was written with a lead-pencil. The standards used by the experts for the State were all written with pencil—obviously a much fairer comparison.

As your readers may be interested as to what was actually done in this case, and also as to how the hand-writing part of such cases is prepared, I send you herewith a photographic copy of one of the exhibits used in the case.

I know that the word "Charlestown" used by me as a standard was not made up from the same original exhibit as that used by some of the other state experts for the same word. Hence it would follow that different experts found different letters and parts of words, that in their opinions quite closely resembled the disputed writing, and that the exhibit used by me was not the only one that closely resembled the disputed writing.



Department of Commerce

This is the first of a series of articles by Mr. Kip, an acknowledged expert on some special lines of commercial training that are of great importance to every business man.

By A. R. KIP, Commercial High School, Brooklyn, N. Y.

Commercial Geography.

THE average pupil should learn many of the fundamental principles of commercial geography from a close study of his home city and the adjacent country.

He begins with obtaining some knowledge of local topography. The natural features of the region; its proximity to navigable water; its water power, the products of the immediate vicinity.

By visits to factories the pupil learns how raw material is converted into the finished products. He also learns how the articles are packed, where they are sold and over what water or railroad they are carried. If by water, he visits the steamship lines, learns how the goods are put on board, and stowed in the hold. He pursues his investigation further and studies the steamship line, its vessels, sailing routes, ports of call and something of its freight rates, and takes up the investigation of other lines running from his city. If the steamships run to foreign ports he learns what goods the vessels usually take from his town and what imports they bring in; the object and results of the tariff are considered together with a general idea of its practical working.

If the manufactured articles are shipped by rail, he learns over what road they must be shipped, the idea of classification of freight, something of the traffic agreement between companies, the reciprocal helpfulness of railroad and patrons and the duties of the Interstate Commerce Commission, etc.

He should broaden his field of investigation and by use of contour and relief maps learn the surface forms of his State, and in most instances join with it the States of the same physical division of the country.

He should know the conditions favoring the industries of his State and causes for probable failure of others. The routes of trade are learned, their advantages and connections with lines of other States.

Some of the things to be learned are details of a few characteristic industries of the country, and the means of transporting both the raw material and manufactured products, such as—

Flour—from the preparation of the ground until it is placed upon the consumer's table.

Steel—from the mine to the finished product.

Wool—from the sheep to the garment.

Meat—from the farm, or ranch, to the retail butcher shop.

Furniture—from the forest to the home.

The pupil should know in what sections of the United States the various industries center. By a study of causes he learns to think for himself, and looking over the world finds other localities where given industries would thrive. He carries his investigation into the subject of markets and learns why certain cities are markets for given products. It will be easy for him to explain why Chicago is the leading live stock market, but if we ask why London is the leading wool market it will require more of his thought and some knowledge of history. Let him know why New York and not San Francisco is our leading port in tea importation, pursue the sub-

ject further and consider causes for various cities exporting grain and others cotton, etc. The present time is an excellent one for study upon commercial problems. The Panama Canal, the Russo-Japanese war, the activities of the German Emperor, the revolt in Arabia and the Venezuelan troubles will be eagerly studied, for the pupils enjoy something that is of current interest.

As a type of effects of certain conditions the pupil should study the topography of the Pacific coast of both Americas, learn its varying climates and the causes.

This involves the study of prevailing winds and a review of their causes. A globe is invaluable at many points in teaching the subject of commercial geography, and nowhere more than here.

The pupil should be able to give probable products and industries of a country if given the topography, latitude and longitude. The latitude and longitude will give him the prevailing winds and the topography will show him the probability of mountains modifying the prevailing winds and the climate. The topography would indicate whether or not there was water power from short, rapid, steadily flowing streams, whether the streams were navigable and long, whether the moisture laden winds were diverted from the land by mountain chains, or whether the winds were robbed of their moisture while passing over other lands before reaching the country under consideration.

Another result must be obtained or the instruction has been but indifferently good, this is the formation of the habit of observation and reading upon all subjects of commercial and geographical importance.

In summarizing we should look for results in somewhat the following order: First, the added interest in and knowledge of local commercial geography; second, knowledge of the topography of the State; third, knowledge of commerce, industry, finance and geography of the country; fourth, knowledge of the countries of the world in the order of their interest to our country in everything properly considered under commercial geography.

A few references are given below; for information and inspiration, see *Monthly Bulletin of Commerce*, United States Consular Reports, current magazines, the *New York Daily Sun*, etc.

McMurray, *Special Method in Geography*, Macmillan; Geike, *The Teaching of Geography*, Macmillan; Redway, *New Basis of Geography*, Macmillan; Herbertson, *Man and His Work*, A. and C. Black, Adams; *Commercial Geography*, Appleton; Trotter, *Commercial Geography*, Macmillan.

When a man asked me, not so long since, to tell him what "commercial geography" is, and in what respect it differs from any other breed of geography, I confess that it puzzled me a little to make a satisfying explanation. That shows lamentable ignorance, of course. But do you know there are a whole lot of people of the same sort right in our own profession?

If you don't believe it, ask the next man you meet a few simple questions, as:

What are the second and third largest producing countries in coal, iron, petroleum, tobacco? Most of us know the first in any line of staple commodity—and many of us stop right there.

\$60 7/100

Chicago, Nov. 5, 1885.

Received of C. F. Miller, Sixty Dollars in
full of all demands to date.

S. S. Packard.

Twenty to thirty years ago this was what we meant by "Good Business Writing."

HOW I TEACH BUSINESS WRITING.

By E. N. FAST, Merrill College, Stamford, Conn.



THE measure of one's success in almost any line can be ascertained by the results obtained from effort expended. Especially is this true as regards the teaching of penmanship. The fact that I obtain good results alone justifies me in speaking through these columns. My experience has taught that "How I teach business writing" this year may vary considerably from the way I taught it last year and the year before. New conditions, new classes, different individuals, will be met by a resourceful teacher with new methods and new tactics in presenting the true gospel of rapid business writing.

Position and materials must be well considered, but do not need special mention here, except to say that the teacher must never weary in eternal vigilance to fix the habit of correct position and movement.

First, it must be made clear to a class, and that means the individual as well, just how a thing is to be done.

Movement All-Important.

With this in mind demonstrate clearly what movement is, and how to perform it. Have the student use his arm and hand alone without pen or paper two or three short periods—going through arm and hand gymnastics by pushing and pulling the arm in the sleeve, making sure that the arm does not slide on the desk. Continue with the rotary motion and then with the lateral slide. Do this to a regular count of ten. Next use the unsharpened end of a pencil in the same movements, giving careful attention to the manner of holding the same. This is preferable to taking pen and ink at once, for the pupil is not looking to see what kind of marks he is making, and thus dividing his attention between form and movement—a thing always bewildering to a beginner. After the class has grasped the idea of movement, I have them use a pencil on ordinary scratch paper and repeat the movements spoken of, making the exercises as illustrated on the board.

I find they do this with less effort and better success than if taking pen and ink and attempting to do something with a steel point that persists in taking paper along with it and

sputters and scratches in the wobbly hand of a beginner who has used the slant, backhand, vertical, and then a jumble of all three with an exclusive finger movement.

It is an excellent thing in this early practice to count five on an exercise, and then have the pupil press lighter and lighter until at the end of the tenth count the pencil is moving in the air above the paper. This helps greatly in developing touch.

From the first exercise slant must be emphasized. Show how the down strokes establish slant and teach them to drive the pen in the direction which the written line moves—from left to right.

Keep at this a week, at least, before the pen is used. Use few exercises; about five are all that are needed. Solid line—both vertical and horizontal—ovals, direct and indirect, and the continued *m* and *n*, both capital and small. Precede every lesson with five minutes on one or more of these exercises.

Have system—take up the letters of like movements in groups. Use some of the simpler capitals, as *E*, *A*, *C*, *O*, first, and then pass to the small letters, as *m*, *n*, *a*, *o*, *i*, *u*, etc.

Review, Review and Review.

Letters and combinations of letters that have been studied and worked on separately. Never introduce a letter without first studying analytically every stroke and curve in it. Fix its form in the student's mind, so that it will never vary. Keep pounding away on form, slant, spacing and movement. Cross line work is a valuable means of teaching spacing and clearness of size and form.

Know exactly what is to be given in a lesson in advance. Never allow a student to wander aimlessly from the copy. A little tact will overcome this difficulty. Counting also is valuable in this respect as well as to develop speed and a uniform movement. Insist upon page work. I devote the last 10 or 15 minutes to page work, which must be passed in no matter what the lesson or copy may be.

Always seek to encourage the student. Do this by individual contact, if necessary. Have papers on exhibition frequently. Let the student see what he is doing by comparison with his own work and that of others. Carry enthusiasm into the class-room—arouse it among the students and success is certain.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p
q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0

But, to-day, this (by Mills) is what we mean by "Good Business Writing." Verily the world moves, as Brother Fast reminds us.

WILD ANIMALS THAT HAVE KNOWN ME.

MY DEAR HEALEY:

If you really wish me to dig out a few chunks of experience extending over 'steen years of drayhorse work on THE PENMAN'S ART JOURNAL, please give me a free rein. Of course, it wouldn't be out of place to reward your readers, gentle or fierce, that "The Editor is not Responsible for the Views of Correspondents." Because, some little *true* stories I have been itching to tell may seem funnier to me than to some others. For instance:

No. 1—M'sieu', Le Sollicitaire.

What small French was ever nine having evaporated some moons ago, I decline responsibility for the elegance of this caption, but, whatever it may be, I am sure HE was IT.

He said so himself.

He said a few other things, but let me introduce you—though some of you know him much better than I.

The dominant note of his physical personality was an aggressively shiny silk hat, perched on the dome of him at something off the orthodox Spencerian tilt—say 44 degrees. This was only one dazzling detail of an ensemble that, in the raiment line, would have made Solomon's lily look like a yesteryear's chick-weed. Lavender tie, embracing celluloid collar, caressed with its lower limbs a plethoric shirt front, transversed by pink stripes half an inch broad. A pea jacket of indeterminate green struggled to reach the tops of liver-plaid "pants," guileless of belt or suspender and forever beseeching a friendly up-hitch to preserve their territorial integrity. I will not say you could have shaved with these "pants," but the front view surely presented a fine "flat iron" building perspective, even to the begrimed yellow leather "cow-catcher" at the bottom. This latter, with sundry lunch-con remainders frescoing the upper lavender, and a certain spirituous impediment of the breath, furnished whatever slight discord might be compatible with such sartorial splendor—but these be trivialities.

"Just blew in from —," he proclaimed in joyous accents, flopping into a chair and gracefully flicking on my desk the ashes from an enormous cheroot. "Smoke? Have one with me—stogy—Pittsburg stogy—*genuine*" (it smelt the part). Say, I can put you next on them goods—'leven per'—favoring my ribs with a playful poke. Then—"*p-fl, p-fl, p-fl*," with a suctional vigor that imparted an intensely realistic soft-coal effect to the office landscape, and—

"Say, you're the main mug, ain't you? What's doin' in the s'licitorin' line? Something good and greasy—I ain't none o' them cheap skates. Say, you just orter see *me* throw the dope into 'em. Biz is biz—their's my sentiments—whether it's Oshkosh or Fifth Avenoo. Give old Pop half a chance and he'll show you a trick or two! You N'York dudes are dead slow. What you want are *rustlers*. Say, I'm straight out after the goods—that's my loney, sonny; no sissy biz for yours truly."

A sudden convulsion of features and interrogatory twisting of head. I dodged instinctively—frantically.

"No? No use for spitoons? Same's here"—then a terrifying throat-rasp and the thud of something on the carpet a couple of yards away. "No sir-ree! When it comes round-up the dear little lambs for the good business college shepherd" (here he winked prodigiously)—"th' ain't no dippy fleas on this cayoodle—you bet!"

"How do you manage it?" I asked feebly.

"Aw, son, ain't you wise to the razzle-dazzle act in the solicitorin' line! Lemme run you 'round this here berg' a day or two. *Pop* 'll make your teeth curl! Why, it's dead easy. First find out the name of the guy that lives in the house (you can work the kitchen canaries for names of at least six neighbors), ring the bell and *walk in same as if you owned the place*. Don't let no hired girl give you no guff. If she slings any bluff your way, rare right up on your hind

legs"—(he arose and bowed with inexpressible unction)—"fetch a sigh or two and say: 'Ah, sweet Marie'—(ten to one her real name's Bridget)—I can't recall the pleas-uh of meeting you since it was my good fortune to entertain your dead lady at my shat-to in dear *Par-ee*' (that'll knock any hired girl, and she'll run her pins off to let *ma-dam* in on the juicy knowledge that her long-lost Eyetalian prince, or Dutch uncle, or somethin' is just sweatin' to unveil the identifyin' strawberry on the left shoulder, and"—

"But when the lady of the house finds out, isn't she a trifle disappointed?"

"*Sonny!* lift your chewing lids and its dollars to doughnuts you'll find alfalfa fields where your eye-teeth belong—you're that green. *Disappointed?* Don't you suppose Pop's been laying right in position for the joyful sprint and the glad hand and a swell line of Newport conversation, like: 'Excuse me, *Miss*, but is your *ma* to home? No? Maybe it's your *grand-mama*—it's the lady of the house I'm looking for.' And, say, you've got her dead cinched for fair. All you've got to do is to hand out a wad of them gorgeous circulars you've brought along that tells how her and all the folks can drop in any old day and get a puffed business education while they wait. I *tell* you, son, it'd puzzle a pewter pup on a pot to grub-stake on what passes your uncle's flippers when it comes to working s'ciety in the interest of up-to-date business colleges. Them's the only kind—no cheap skates in mine. *What*—a hundred a month? Aw, quit your kiddin'. Fifteen hundred per and a fat look-in on the rake-off is low-water for Pop. *Impossible?* Don't you worry none about *me*, son. I'll get it all right, all right, here under your nose.

And I happen to know that he did get it, and IS getting it—and more.

FRANK E. VAUGHAN.

EDITOR'S CALENDAR.

NEW PRACTICAL SPELLING. A text book for use in commercial schools, colleges, normal schools, high schools and academies. The Practical Text Book Company, Publishers, Cleveland, O. Price, 25 cents.

It is not strange that, inspired by past successes, the Practical Text Book Company should have succeeded in producing so valuable a work. In the compilation of the book there has been a clear realization of the fact that spelling is, first of all, a practical study. The ability to spell well is as rare as it is desirable. It is not unusual to find university graduates whose knowledge of Latin and Greek is faultless, and yet who cannot spell the simpler words of their own language. There is nothing more trying to the man who can spell than to be compelled to read a letter filled with misspelled words. The 255 lessons in this book are classified under 73 topics, each word in any lesson having reference to the topic under which it is given. The words have been carefully selected with a view of giving only those most frequently used and most likely to be misspelled. The definition is given with each word, also the diacritical markings to show pronunciation, and the part of speech is indicated to agree with both the spelling and the definition. In addition to this the words are arranged alphabetically. The geographical names given include all the States and territories and their capitals and two hundred of the large cities of this and other countries. At the head of each page is an appropriate quotation and underneath each lesson are other pithy expressions of profit to any student. It is such a book as would establish the reputation of a new publishing house and will add to the prestige of the firm under whose auspices it has been published.

ELEMENTARY GERMAN COMMERCIAL CORRESPONDENCE, by Lewis Marsh, B. A. Isaac Pitman & Sons, Publishers, London and New York. Price, 60 cents.

To the American business man there is no foreign language more essential than German. Owing to the large number of German-Americans the demands of business for men who can speak German as well as English are very great. This book has been prepared by Mr. Marsh for pupils who are just beginning the study of commercial German, and every care has been taken to make it as simple, yet as comprehensive, as possible. The appendix contains commercial abbreviations, tables of German money, weights and measures, geographical names, grammar for reference, and a vocabulary. It can be commended as an auxiliary of great practical value to all pupils taking up the study of German.

Henry W. Flickinger

That's a Name to Conjure With—All Ye of Penmanistic Proclivities

Marking Alphabet.

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 V WX + 1234567890 + U Z &


* *United States of America.* *

Written with a broad point.

H. W. Flickinger is the author of this and of sundry other plates that will brighten The Journal's pages this year. Mr. Flickinger is one of those whose names were on The Journal's subscription lists nearly thirty years ago—and has been there ever since. No man of our guild is better known or better loved.

BROAD PEN ALPHABET.

By H. W. FLICKINGER.

 HE alphabet here presented is much used for many purposes. It is popular because it is plain and may be written quite rapidly.

Use a broad pointed Soennecken pen, whatever number you wish, according to the width of the letter you desire to make. These pens can be procured at THE JOURNAL office at the rate of eleven for 25 cts. The following numbers are included

in the set: 1, 1 I-2, 2, 2 I-2, 3, 3 I-2, 4, 4 I-2, 5, 5 I-2, 6. Use a good quality of foolscap paper and a good quality of black ink. Waste no time with poor materials if you wish to make satisfactory progress. Hold the pen as in ordinary writing and the paper square in front. The letters may be written any desired size, but at first it may be best to write the shortest letters to fill the space between two blue lines on foolscap.

The beauty of this alphabet, as well as its *legibility*, depends upon *uniformity* as to slant, strength of shaded strokes, and spacing.

Success comes to those who *study, criticise and work.*

Did you ever happen to think of what it would cost you to get the benefit of the experience of an eminent specialist in any department of human activity? Lawyer, Doctor, Preacher, Merchant—ANYONE who has translated his breath and his blood into KNOWING HOW TO DO some one thing better than any other man knows? Did it ever occur to you that, in the line of our particular specialties, The Journal is giving you for one dollar very much more than you could buy individually for a thousand dollars? This isn't benevolence—it's business—but you get the benefit all the same.

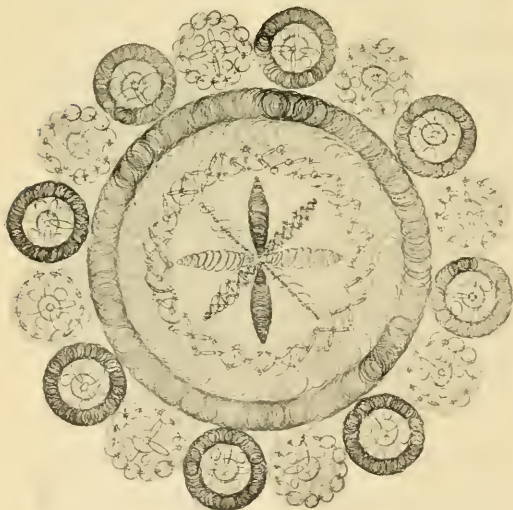
THE PRACTICAL AMANUENSIS.

Maybe some of you are studying shorthand and type-writing. If so, you will excuse us for reminding you that there is a good deal more to this business than the ability to "take notes" at 125 per— or any other degree of speed. The value of the business stenographer of to-day depends not so much upon the ability to "take" a certain amount of matter in a given time, as upon the ability to *take it right*—that means correctly as to spelling and neatness of transcription by the typewriter, so that the finished product will be clean and correct.

Every once in a while we read about somebody who does remarkable stunts in the way of taking dictation, or it may be in operating the typewriter. This is very nice, but it is not the thing that one runs up against in business. What the business man wants is to have you, Mr. Stenographer (of Miss, as is more likely to be the case), tell the person he is talking to just what he wants to say, and save him the time of telling it himself. That is all there is to it.

BABY "STUFFED CABBAGE."

In Syria, says the *Philadelphia Press*, the names of children are very odd. They suggest those of our Indians, inasmuch as the child's name is apt to be something which occurred at the time of its birth—something which interested the parents. For instance, if you were a child of this country your name in all probability would be "Stuffed Cabbage" or "Hotel" or "Civil War," or something akin to these. If a child falls sick his name is immediately changed. Instead of his parents thinking that a piece of pie or too much pudding disagreed with him, they attribute his sickness to the fact that his name did not agree with him. When one understands what these names are one does not wonder that the child may have fallen sick because of them.



By H. A. Getty, Pupil of C. A. Barnett, Supervisor
of Writing, Oberlin, Ohio

Fancy Writing



D. P. Thomas

E. J. Arnold

L. M. Kramer

The second specimen is by J. A. Wesco, the third and fifth by C. P. Zaner, the rest by M. A. Albin.

THE LITTLENES OF US.

Man is one of some two million species of plants and animals existing on this planet, but in the extinct life of the world it is probable that there were twenty million species.—*London Post*.

"Rank is but the Guinea's Stamp; the Man's the Man for a' that."



Mr. G. de Felice was engaged by THE JOURNAL, more than a year ago, to make a special study of the "Old World School of Lettering" that is coming into vogue as the "correct thing" in connection with illuminated addresses, resolutions,

etc. Mr. de Felice studied art in his native Italy (where he now is) and practiced it there, and in New York at the Kinsley Studio. The above is a sample of what you may expect from the series of plates THE JOURNAL has on hand.



No, this isn't a Chinese puzzle, neither has it any particular significance in connection with the late Russo-Jap unpleasantness.

Nevertheless, it will do you no harm to figure it out and ask yourself if the words have any message for you.

Of course, it isn't quite fair to throw out a hint, but maybe you will forgive us for the suggestion that one of these words begins with "HU" and rounds up with "LE."

"You talk: bee-yoo-tiful, Moses," Mr. Einstein remarked, "but vat ve vant is orders, *orders*, *ORDERS*."

And Mr. Einstein was right. You and I and the whole world are looking for Those that DO. We want "orders." We need:

Heads that think; Hearts that feel; Hands that help; HIM THAT HUSTLES.

"Kind Hearts are More than Coronets"

The Penman's Art Journal

PUBLISHED BY
THE NATIONAL PENMANSHIP PRESS

203 BROADWAY, NEW YORK.

HORACE G. HEALEY, Editor.

TWO EDITIONS.

THE JOURNAL is published monthly in two editions.

THE PENMAN'S ART JOURNAL, 32 pages, subscription price 75 cents a year, 8 cents a number.

THE PENMAN'S ART JOURNAL, News Edition. This is the regular edition with a special supplement devoted to News, Miscellany and some special public school features. Subscription price, \$1 a year; 10 cents a number.

All advertisements appear in both editions; also all instruction features intended for the student.

CLUBBING RATES.

Regular Edition.—75 cents a year. Clubs of from three to nine, 60 cents each. Larger clubs, 50 cents each.

News Edition.—\$1 a year. Five subscriptions, \$5; 100 subscriptions, \$100.

After having sent in enough subscriptions to entitle the club sender to the minimum rate, as specified above, additional subscriptions in any number will be accepted at the same rate throughout the school year.

Clubbing subs., in Boroughs of Manhattan and Bronx, N. Y., 15 cents a year extra, to pay for additional cost of delivery.

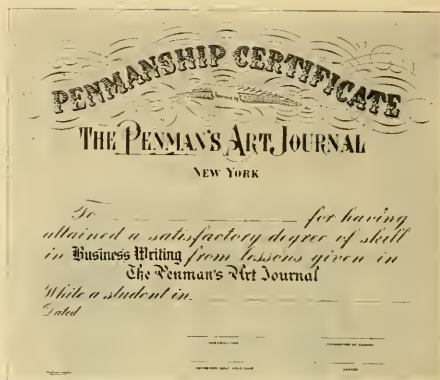
ADVERTISING RATES.

\$3.00 an inch. Special rate on "Want" ads., as explained on those pages. No general ad. taken for less than \$2.00.

CHANGE OF ADDRESS.

Subscribers wishing to have their magazine sent to a new address should notify us promptly, giving the old address and specifying the edition, whether News or Regular. Notices must be received one full month in advance, that all copies may be received.

The one thing of which The Journal is proudest is that nine-tenths of the school proprietors and teachers that take the trouble to put it in the hands of their students at the clubbing rate think enough of the paper to send in their own subscription year after year for the News Edition at \$1.



The above is a reproduction of the handsome certificate that we offer to students who complete satisfactorily a writing course appearing in THE JOURNAL. The original is 16 x 21, lithographed on azure stock. One is given for every course completed, provided the work is done in a way to meet with the teacher's endorsement and that of this office. The name of the learner is engrossed beautifully by Madarasz. The certificate is signed autographically by (1) the conductor of the course in which the student has proved his proficiency; (2) the secretary of the Self-Help Club; (3) the Editor of THE JOURNAL. A place is also reserved for your own signature, as teacher. Don't you think any ambitious boy would feel proud, happy and encouraged, to get such a testimonial?

To the STUDENT: Begin practicing at once and keep it up! Send only your final specimens—those upon which you wish us to judge your progress. Send no specimens until the full course has been completed.

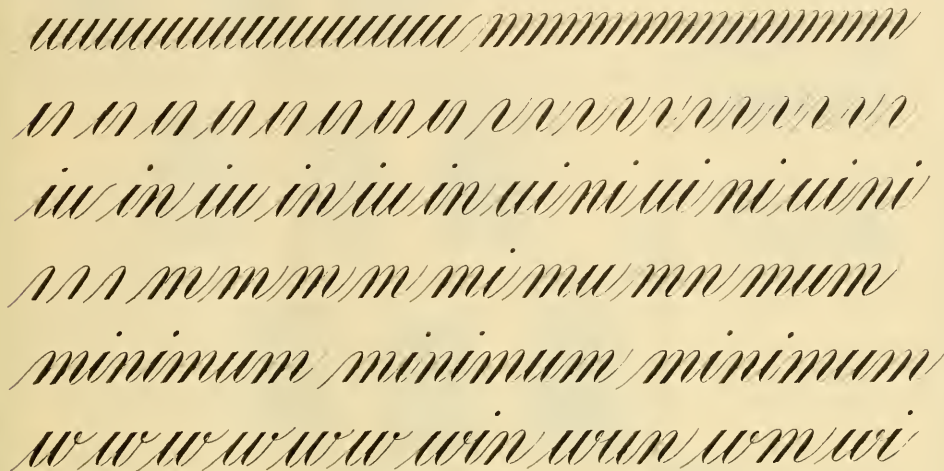
\$800.00 Sacramento, Cal. Dec. 1, 1902.
Received of Henry Foreman
Eight Hundred Dollars
to apply on account.
L. P. Cannon.

Product Work by the Late C. C. Canan.

Few men have ever lived who could put pen to paper with more delicate effect than our lamented friend, C. C. Canan. Shortly before his death THE JOURNAL secured from

him a particularly fine lot of work—the best work that he ever did—if our judgment and his count for anything. Above is a beginning sample.

Engravers' Script



O. E. Hovis, Massachusetts Mutual Life Insurance, Springfield, Mass., one of the most expert policy engrossers in the world, has prepared a series of plates and instructions for this year's JOURNAL.

ENGRAVERS' Script or Roundhand is becoming more and more popular. It combines beauty and legibility to a greater degree than any other style of writing. It is intensely fascinating, is indispensable to the engrosser or policy writer, and should be mastered by every aspiring penman.

The best materials should be used. An oblique penholder adjusted so the point of the pen is slightly above the center, gives the smoothest and best controlled shades. Gillott's No. 303 pens are good for practice on medium shaded script.

Use black ink that produces a firm hair line and smooth easy flowing shades. Arnold's Japan ink that has become black will do; but stick ink ground in a tray containing rain water until dead black is the best. French India ink is first class, always ready, and can be had at THE JOURNAL office.

A smooth, tough paper, such as Parson's, or some good linen ledger, should be used. You should also practice on the various cardboards and vellums.

Practice these preliminary strokes until smooth, uniform shades result. Avoid tapering or wedge-shaped shades, and aim at uniform slant and spacing. The hair lines should be made with a free and snappy movement, not drawn.

Study the compound shaded strokes as in second part of

line two. Retouch to square bottom of square shades in *n* and *m* and top of *u*. Lift the pen when going from a hair line to a shaded stroke. Connect hair line on *i* and *u* a trifle above center of shaded stroke, and on *n* and *m* slightly below the center. Make the turns on top of *n* and *m* and on bottom of *u* full and round so the space between the shaded strokes will be about the same at the top as at the bottom.

Concerning, who's the smallest man,
St. Peter fills the notch;
Because the Bible says of him,
He slept upon his watch.

The straightest man of ancient times
Was Joseph, smooth and slim,
Because the King of Egypt made
A ruler out of him.

The strongest man of whom we know,
Was Jonah on a tear;
For though the whale had got him down,
It couldn't keep him there.—*Life*.

DISQUALIFIED.

"Then you don't consider him an expert fisherman?"
"Of course not. Why, he hasn't any imagination whatever."—*Philadelphia Ledger*.

You may notch it on the pallin's as a mighty resky plan
To make your judgment by de clo's that kivers up a man;
For in ridin' through the country I've often come across
A fifty dollar saddle on a twenty dollar hoss;
They ketches little minnows in the middle of the sea,
And the littlest kind of possum up the biggest kind of tree.

—IRWIN RUSSELL.

UP!

IS THE

WORD

BOYS



Journal Contrib- utors for School Year 1905-1906

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 L. Madaras
 H. W. Flickinger
 R. S. Collins
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These Men Will Help You to Climb

How many of the Portraits can you identify?
List, with more Portraits, next month

PROGRESSIVE ACCOUNTANT

WOULD YOU BECOME A C. P. A.?

PRACTICAL BOOK-KEEPERS, ACCOUNTANTS, and OFFICE EXECUTIVES are eligible for entrance to the advance **SEPTEMBER CLASS, Evening Sessions 7.30 to 10;** two nights each week, commencing **September 25th**, for individual and class instruction and a thorough training in **EXPERT ACCOUNTING** which will qualify for a passing of C. P. A. examinations and practice or employment as Public Accountants.

SUBJECTS

Theory of Accounts, Practical Accounting, Auditing and Commercial Law comprehending class discussion, quizzing, investigations, systematization with respect to Mercantile, Commercial, Cost and Factory, Judicial, Insurance, Railway, Municipal, and Corporation Accounting.

Applications will be numbered and preference given in order of receipt, and must be accompanied by remittance of **\$5.00** on account of registration fee, which will be returned to applicants failing to qualify for entrance to class.

**REGISTRATION WILL CLOSE ON OR BEFORE SEPTEMBER 15
AND LATER APPLICATIONS CANNOT BE CONSIDERED**

THE TECHNIQUE OF ACCOUNTICS

150 Nassau Street, New York, N. Y.

Consultation Hours 3.30 to 5.30 P. M.

ing; Standard Forms of technical and legal expression of results, etc.

This class will be conducted by **FRANK BROAKER, C. P. A.**; holder of the first certificate granted in the United States (University of the State of New York); Secretary of the First Board of Examiners, Author of "The American Accountants' Manual," Ex-President The American Association of Public Accountants.

Class membership will be limited to those possessing marked ability and a high order of intelligence. Qualified matriculants may be assured of proper introduction to leading members of the profession at completion of Course.

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Residents of other cities may receive similar instruction by correspondence. Write for Prospectus.

Registration fee, **\$2.00**, includes first lesson. Balance of Course, **\$1.85** per lesson, which can be taken to suit convenience of subscriber.

A NEW CROP

The Penman's Art Journal Library, No. 1, Ornate Writing, printed on fine, heavy plate paper by printers who knew their business, forty generous sized pages, durably bound, containing masterpieces of writing by such people as Flickinger, Lyman P. Spencer, Shaylor, Root, Wiesebahn, Gaskell, Schofield, Dennis, Farley, A. D. Taylor, Kelchner, Zaner, Madarasz and 24 other contributors. 38 in all—38 in all.

CAN YOU AFFORD TO NOT HAVE IT?

Enough material in this book to practice after for a year and to least on for a decade. **Sixty cents is the price, not its worth, however.** It's a standard book—and one on which we are proud to have our imprint. Price is 60 cents—60 cents is price.

THE PENMAN'S ART JOURNAL,

203 Broadway, New York.

AMES' Copy Slips for Self Instruction in Writing.

writing, many styles of standard lettering, and full instructions accompanying each lesson.

Fifteen cents gets them to you by mail in strong manila envelope—barely the cost of postage and printing.

The Penman's Art Journal, 208 Broadway, N. Y.

Here is something handy for these young people, and older ones, too, who desire to practice writing at home. There are 36 complete slips—every variety of

IF YOU FIND YOURSELF

Unexpectedly out of a position, write us right now. We'll do the rest.

UNION TEACHERS' BUREAU

FRANK E. VAUGHAN, Manager, 203 Broadway, New York

Known for Many Years as The Penman's Art Journal Bureau



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PROFESSOR: "Invert the terms of the divisor and multiply as in multiplication or fractions."

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THE OPPORTUNITY.

It has come. Will you seize it with all the enthusiasm of youth and profit by it to the full?

I PICTURE before me a mighty assembly of young men and women, fired with the ambition of youth, books in hand, upon the very threshold of the school, into which they shall presently enter to prepare themselves for the efficient discharge of life's arduous duties. The occasion is such as to make us serious and thoughtful. What does it mean?

The meaning is nothing less than this: That the American youth has in the business school, as well as in all the public and private institutions of this great land, an unexcelled opportunity for personal development.

It means that the opportunity has come for you to show what sort of material you have in you; it means that you should put yourself on record before your fellow-students and instructors as faithful to the discharge of every duty; anxious to conform, not to the mere letter of the law of your school life, but to enter fully into its spirit to the end that you may become a better citizen and a more efficient factor in the complex commercial life of the twentieth century.

Do not be recreant to your trust. A great responsibility is yours; you are in training for the highest duties of citizenship. May you exhibit that alertness, earnestness and persistence that shall turn very failure into success and give you the supreme satisfaction of having done your best, and your teacher the joy of knowing that his efforts in your behalf have not been fruitless.

The Indian, as he passed through the new forest, marked the way by breaking the undergrowth and barking the trees, that those who passed that way after him should be able to avoid the dangers which he encountered. It is so with the man who has been long upon the student road. He has noted the pitfalls, snares and mire and may point them out to the unwary student.

I shall mention a few. One is the lack of serious application to study. If you would win, take hold of things with a bull-dog grip and finish what you begin—half-heartedness spells failure. Believe in yourself and that you can and shall accomplish what you have set out to do. The school cannot supply will power; you must do that. Mediocrity must not satisfy you. Concentrate upon your work and attend to whatever problems you have in hand as if there was nothing else in the world worthy of your attention. As some one has said:

"Be earnest, earnest, earnest-mad, if thou wilt—
Do what thou doest, as if the stake were heavy;
And if thy last deed ere the judgment day."

Arrange your work for necessary periods of relaxation. Make your schedule so many hours for study; so much time for eating and sleeping, and a certain allotment for physical

and mental diversion. Do not forget the needs of the body; the social and the spiritual natures. You must aim to be symmetrically developed—body, mind and spirit. This trinity makes the highest type of citizen or scholar.

Have system in your work. The words that you miss in your spelling lesson to-day, master before the next lesson; the problem in mathematics that bothered you to-day, work out before you sleep. Do not let the day pass with duties neglected or half done. Don't make your notes on single pieces of paper and then lose them. Keep a book and note the points of importance in your recitation and study the notes and digest the essentials.

Learn to discriminate. Do not try to do everything. Pick out the important things and make them yours for all time and drop the rest. Be on the lookout in your studies for the pivotal points, the underlying principles, and master them. Look upon things in their entirety as much as possible. Try to see the relationships of the detail to the whole; confused in a maze of particulars you will inevitably get lost.

Avoid the indifferent, ease-loving companions. Let them go their way of failure, but keep your path upwards, and "hitch your wagon to a star." Get into the right sort of social, intellectual and spiritual environment, that you may grow and not become dwarfed and stunted.

Do all the supplementary reading you can. Whenever a point comes up pertaining to business methods, banking, industrial conditions, the location of a city or a foreign possession, learn all about it that you can then and there. Go to the encyclopedia, the history of ready reference or the dictionary. They will furnish the information. Learn how to use books so that you will not need to read everything on the book shelves of the library.

Don't be a machine. Do things thoughtfully; use your brains. Nature expects you to develop them by use. Exercise your judgment; go at it as if you were responsible for your acts and not your teacher or the class collectively.

Develop these nice little courtesies to your class-mates, which will endure you to them. The manners of a Chesterfield are as valuable an asset in business as a knowledge of accounts or shorthand.

The business and professional man likes to meet the inquiring mind. Questions put with tact and modesty usually insure courteous answers. Do not think of your diploma all the time, and be forever asking, "How long before I shall finish the course?" Your diploma is a worthy thing for which to strive, but it of itself cannot bring success. You are the embodiment of the factors of success. Do each day the duties which lie nearest you. Let the results take care of themselves.

And above all, try, try, try, and keep on trying; get up when you fall, and push on with pluck. Be hopeful, earnest, tactful, alert—difficulties will vanish, success will come, and the world will be better because you have lived and done your best.

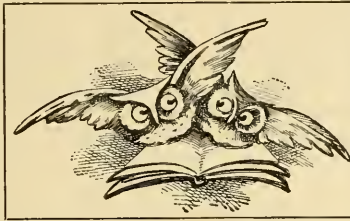
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Appreciate the fact that it is desirable to use the best text-books. Of course, all readers of the *Art Journal* are wide awake; therefore, it may seem superfluous that we should argue here in favor of the use of our books.

However, there may be a few who read the *Journal* that have not yet seen our publications, or who are content with the antiquated ways of their grandfathers.

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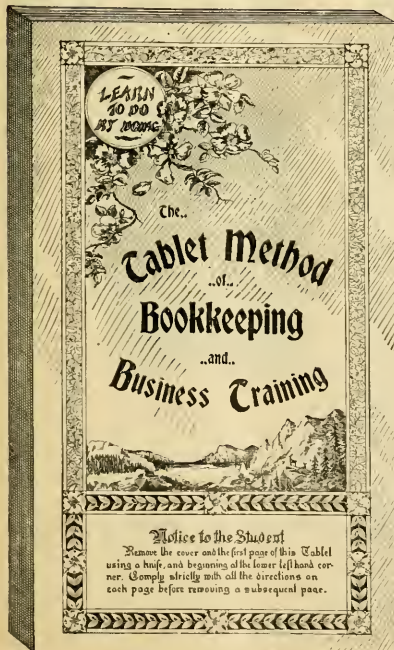
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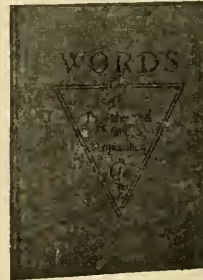
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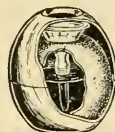


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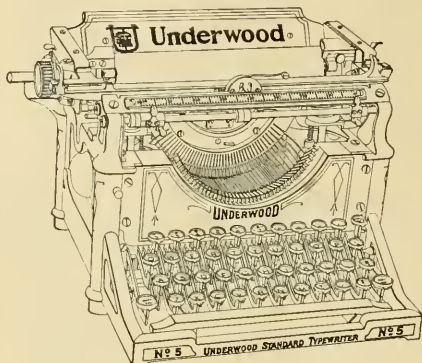
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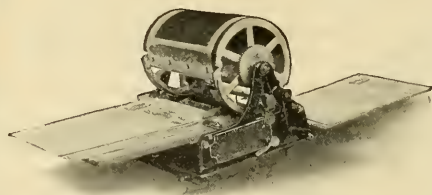


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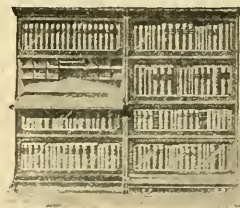
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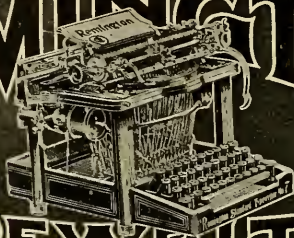
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PENMAN'S ART JOURNAL

OCTOBER, 1905

Commercial School Census

THE JOURNAL is collating data relating to the present condition of the commercial schools, public and private, throughout the United States and Canada. It hopes to produce from this basis something that will not only be of great interest to our profession, but of substantial importance in promoting the cause of commercial education. We ask every school proprietor or manager to send us at once his latest catalogue, and give us condensed information on important points, such as—present enrollment and the probable attendance for the entire school year (based on past experience); percentage of gain or loss over the corresponding period of last year; number of teachers employed; shorthand, typewriting and commercial systems used, etc. If business be unfavorable—is that due to local conditions?—too much opposition, public apathy, crop failures, industrial depression, etc.

Please consider this a personal request to YOU, School Proprietor, Manager, or Teacher in position to know. We have no wish to pry into your private affairs, and shall make no use of the data that could be of disadvantage to you. Of course your confidence will be sacredly respected. We should like your photograph, too, if we haven't one on hand.

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Vol. 30

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No. 2

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to
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for the
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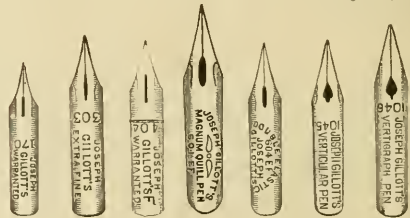
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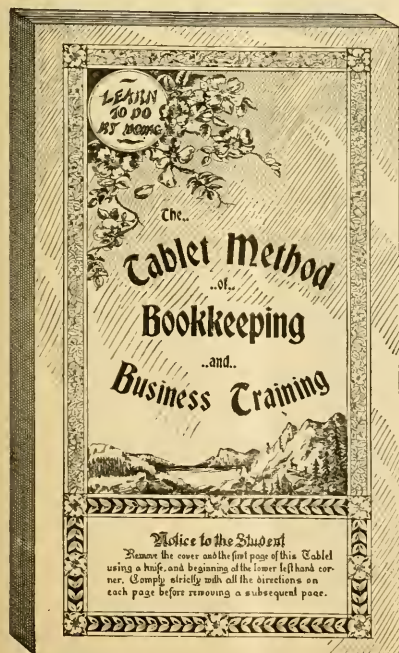
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THE PENMAN'S ART JOURNAL

THIRTIETH YEAR

OCTOBER, 1905

D. T. AMES, FOUNDER AND CONTRIBUTOR

The March of Business Education

COMPETITION—CO-OPERATION.



LAST month we had a little talk about the evolution of the American idea of practical education during the past thirty years. Some of you will remember what a sensation was created, say twenty years or so ago, when what we call business education was beginning to get a foothold in secondary schools such as academies, and in a few instances in public high schools. To say that this departure created a roar of protest from the heads of private business schools is only to state the precise fact. Not all of them objected, but there was a very general undisguised jealousy, perhaps we should say resentment, at what was then considered an invasion of private rights. Old readers of THE JOURNAL will recall indignant communications touching this matter. We distinctly remember some vigorous protests in the form of pamphlets that were scattered freely as advertising literature. It is a source of no little satisfaction to THE JOURNAL to recall the fact that it took the other side of the case, even when that other side was intensely unpopular with the bulk of its supporters. Our view was that these "departments" in what were known as "literary schools" offered no menace to the work of the special business schools. We expressed the conviction that these departments would serve as valuable feeders to the private business schools; that they were essentially side lines, giving the student a taste of commercial education and creating an appetite for the more concentrated course offered by the private business school.

Of course conditions have changed. But has not this point of view been justified? Is it not a fact that to-day these departments, public and private, instead of drawing students from the private institutions, are really making students for them? It is an undeniable truth that in the beginning the so-called departments were weak, purely a side line—a little bookkeeping, or shorthand, or penmanship wedged into the regular course. It is equally true that to-day many of these departments are peculiarly strong in their methods and in their teachers. They have found the necessity of getting good men and women to do their special work, and are doing it with a commendable degree of thoroughness. And yet they are not really competitors of the private commercial schools. In a great majority of cases their course extends over more time than the average commercial student can give. Even though tuition may be free, as it is in the public high

schools, the average student cannot afford to put in several years in order to get a practical working knowledge that may be obtained elsewhere in a much shorter period. It is after all a matter of years against months.

We all know that the modern business man needs more than bookkeeping, penmanship, shorthand, commercial law. The more general education he carries into business, the better qualified he is and the better are his opportunities for promotion, for success. Nevertheless, when a boy has a general education such as our common school system affords, he has laid the foundations upon which the private business school—whose one specialty is training for business—can equip him for a responsible commercial course in a shorter time than can be done by any other class of school. And time is money.

The time has long gone by when there was jealousy between the private commercial school and the public commercial school. Both are doing good work. Each has its specialty. Each helps the other. And the same applies to the commercial department of the University, College, Academy.

I heard Seth Low, when President of Columbia College, say at a Packard commencement that he would be glad if every Columbia student could have the benefit of the special training that the best type of the private business school gives.

Charles R. Skinner, late Superintendent of Public Instruction for the State of New York, said in a public address:

"The business man carries business into education, and this is what education most needs. We are the only nation in the world that expends more for education than for war. Commercial education is a more pressing need in this country now than ever before."

Woodrow Wilson, President of Princeton University, in a letter to me, said:

"I do believe that the private commercial school is very serviceable indeed, and that it has a distinct and legitimate place of its own, which all University men ought to recognize very heartily."

Who shall say that the private business school has not won universal recognition as a highly important and highly respected factor in the American scheme of education and culture?

"Hitch your Wagon to a Star." By all Means, if you can Find one lying around loose looking for a job. Meantime, try your Harness on Pluck and Hustle. It's a good enough winning team for Most Mortals.

A B C D E F G H I J K L M

Mills' Lessons in Business Writing.

N O P Q R S T U V W X Y Z

A quick brown fox jumps over the lazy dog.
1 2 3 4 5 6 7 8 9 0 + - = % @ # 1/2 1/3 1/4 3/5

The student should keep above model before him when practising.

BREAKING UP FINGER MOVEMENT.

A large number of movement exercises are always given at the beginning of every course of writing for the purpose of breaking up the habit of finger movement writing and in substituting in its place the rapid muscular movement. During the breaking up process the forms of the letters are not as perfect as they were when the old movement was used, and it is right at this point many become discouraged and give up in despair. If the forms of the letters are not as good as they

were before, but if the lines are much smoother, you have every reason to be encouraged, as this state of affairs is true of nearly every one who changes from the old movement to the new. No difference how difficult the new position or movement may be for you, you should persevere along this one line and I am sure you will have success. These lessons cannot be worked with good results if you persist in using the slow finger movement, and if the old position of the body and penholding are assumed. Now let us get right down to hard work on the copies for this lesson.



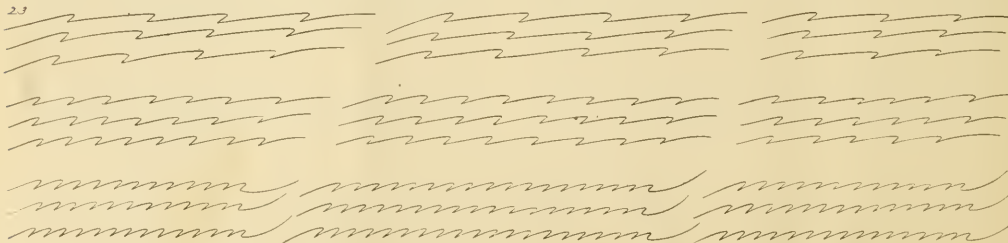
Copy 21. Make this exercise fill two large spaces. Alternate between the pulling movement and the oval and work

rapidly and count for yourself. The count should always be given on the down stroke. Make light downward lines.



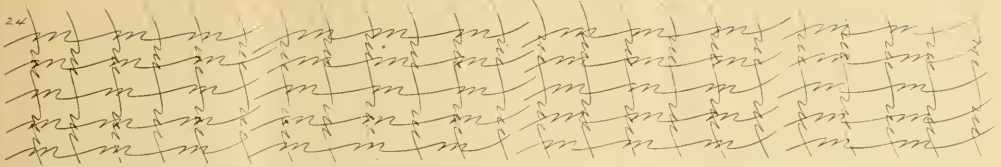
Copy 22. This is the reversed oval movement. Have the first part of this fill the space between the blue lines, then gradually reduce the ovals in size. This should be made by

rolling the arm rapidly in the sleeve and by using the rapid count. Such movements as these furnish the very best kind of material for practice.



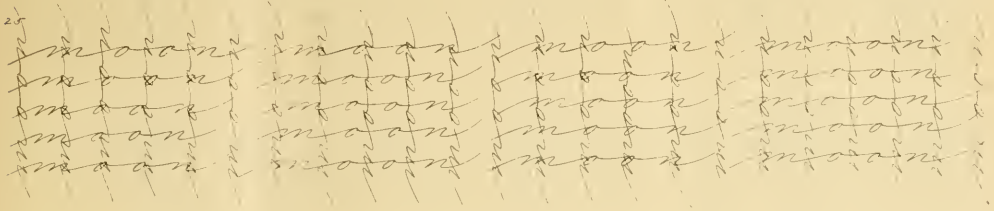
Copy 23. Notice the different steps for developing the small exercise. Use a steady, swinging motion of the arm where the wide spacing is given. In the last movement, more of the rolling motion of the arm should be used. The count

should be considerably slower in the first line of work where the wide spacing is given than in the last line of work. Make the exercise round at the top and sharp at the blue line. Practice this freely.

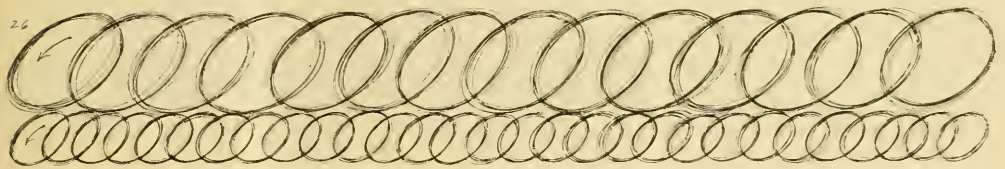


Copy 24. Make the down lines in the m the usual distance apart, but give a wide spacing between the letters themselves, but not between the parts of each individual letter.

Slide the hand along easily on the nails of the third and fourth fingers. Round the letter at the top. Remember what was said about finger movement.

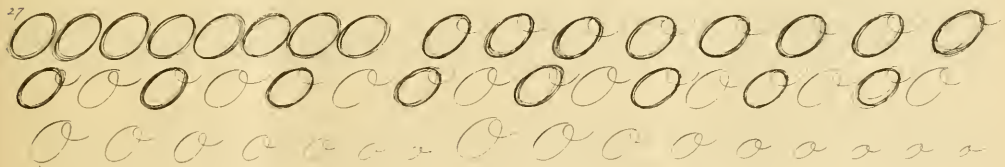


Copy 25. Now aim for nice, smooth strokes in writing this copy. Close o at the top. Keep the letters well spaced.



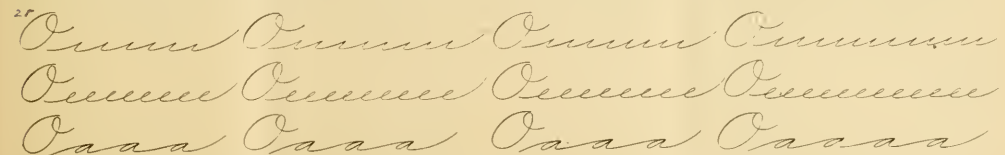
Copy 26. Now exercise your arm vigorously in making the direct ovals. Make the second exercise overlap the first one. The first line should be made two spaces in height and make

the second line fill one space. Retrace your lines nicely in each exercise and make all the downward lines fine and light.



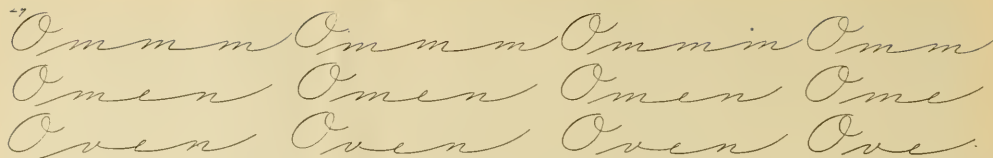
Copy 27. Begin by making the direct oval one space high. You can readily see how the capital O is evolved from this exercise. The count of 1-2 may be used. Use a rapid movement for the O, but not a jerky motion. The rate of from

60 to 70 O's to the minute may be used, and even a higher rate than this may be reached occasionally for rapid speed work. Time yourself by your watch and mark the time on each sheet for comparison.



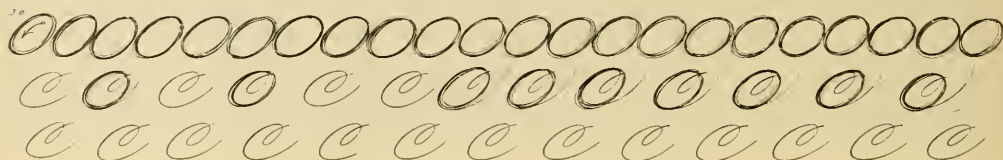
Copy 28. These small movements will be found just the thing to aid you in toning down the movement for practical purposes. Keep up the rapid movement throughout all this

practice, but at the same time try to control the movement so that you will get the very best results in form as you work for rapidity.



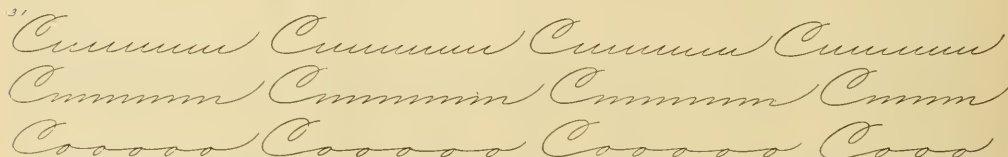
Copy 29. Follow the wide spacing very carefully as given in the top line. These other copies should be worked just as given. Do not be in too much of a hurry in skipping from

one copy to another, but see that considerable improvement is made in the copy you are working on before trying something more difficult.



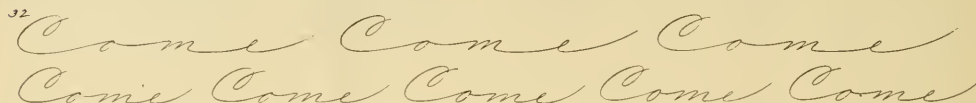
Copy 30. The capital C should be made with the same rapid movement as used for the exercises. If you will notice, the downward lines should be made nearly parallel in this

letter. Count 1-2 for the capital and make light down lines. Do not hesitate when it comes to making the letter itself, but make it with confidence, using bold muscular movement.



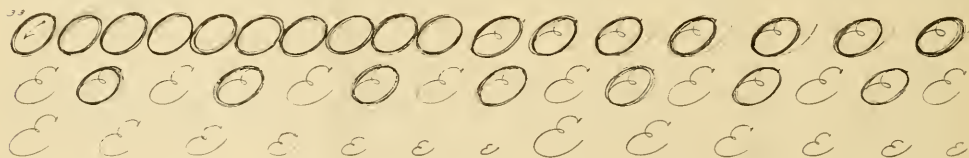
Copy 31. Make the smaller movements in connection with the capital C and do not raise the pen until the exercise is

completed. See how much of the pure muscular movement you can use in this copy.



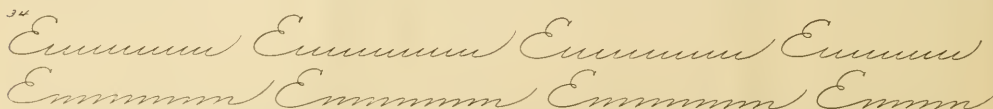
Copy 32. Aim for smooth and clear-cut lines in these copies. Try for accurate wide spacing in the first line. Try to secure good forms in the one-space letters as well as in the

capitals. Compare your writing with the copy often and see if you cannot point out some mistake in your work that, if corrected, would make quite a little difference in your writing.



Copy 33. The capital E is one of our most difficult letters, but if the right movement is only used it is often one of the easiest letters to make well. Start the capital with a slight dot,

then form two ovals, making the top one somewhat smaller than the lower oval. Get a good idea of the form of the letter and then see if you can apply the rapid movement to it.



Copy 34. Combine the capital E to the small exercise and make rapidly with the pure muscular movement. Watch your

position carefully while doing all of this work. (Part of Copy 34 is on next page.)

34 *E o o o o o E o o o o o E o o o o o E o*
E a a a a E a a a a a E a a a a E a

[See instructions at foot of preceding page.]

35 *N c c c c c c c c c c c c c c c c*
come come come come co
acme acme acme acme ac

Copy 35. Many students have the wrong conception of how this letter is made. See that you form a slight dot the form of the small c. Notice in the enlarged copy just at the top of this letter. Write one page of each word copy.

36 *Eunice Eunice E*
Eunice Eunice Eunice Eunice

Copy 36. Try hard for accurate spacing in the first copy. you are forming a very small loop a little above the center Round n at top. Watch small c. Loop e every time. See if of capital E.

37 

38 *¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢*
¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢ ¢

Copy 37. While this exercise has been given before, yet it would be a good plan for the student to fix up a page of just this kind of work every few days. See how nearly perfect you can make this oval. Make five down lines in each oval. Keep up the rapid movement in all of this work.

Copy 38. Make quite a decided compound curve for the first part of the dollar sign. Make the straight line on main slant and do not make it too long. The character representing cents should be made small and neat. A full page should be written of each one of these characters.

39 *% % % % % % % % % % % % % % % %*
% % % % % % % % % % % % % % % %
% % % % % % % % % % % % % % % %

40 *@ @ @ @ @ @ @ @ # # # # # # # #*
@ @ @ @ @ @ @ @ # # # # # # # #
@ @ @ @ @ @ @ @ # # # # # # # #

Copy 39. Make the o and c part in these characters small and quite round. Finish the straight line every time definitely and with a light stroke.

Copy 40. Make the a part in the first character quite full, then see if you can make the line in the curve around the character parallel to the a. Make the strokes in the character representing number and pounds short and parallel. A page of each of these should present a neat appearance.

Special attention should be paid to all of the exercises and copies in these first two lessons as they are the foundation exercises upon which to build a fine style of writing. Test your perseverance by holding yourself down to these few copies, as you will find that the more advanced copies will come easy for you just in proportion to the thorough manner in which you work these preliminary copies.

Frank Vaughan's Page

JUST TALKING TO THE BOY.

We had a nice little chat last month about nothing in particular and here is another of the same sort, whatever that may be.

What kind of company do you keep? By all the rules I should remind you here that evil communications corrupt good morals. But I reckon you get pretty nearly as much of that sort of thing from your parents and teachers as a healthy boy feels that his constitution will stand. So let that pass.

It's the company you keep that counts. That takes in Tom, Bill, and the whole bunch of fellows, also Mr. Robinson, Deacon Smith, and others "too numerous to mention." But—if you are the right kind of a boy—it means more than that. It covers a lot of people whose bones were bleached hundreds, may be, thousands, of years before you and I were thought of. Dead as a door-nail (physically) but their souls keep marching on.

What books do you read? It was Great Ruskin (I think) who pointed out that the lowliest of us have free license to choose as our companions and confidants the salt of the earth. The makers of history, the men and women who have DONE THINGS, the captains of art, of science, of industry, in all climes, in all times, are right at your elbow and mine, begging to shake hands and tell us their story. What excuse have you and I for fooling away our time with the mean, the trivial, the vicious?

Once more—What books do you read? I wish you would write and tell me—tell me what you like and why you like it. That is the kernel of the whole thing, the *why* and the *what you get out of it*. Once in a while some "literary" Balaamite, feeling lonesome, amuses himself by taking a sort of fool census in the form of asking for a list of say a hundred "best books." Best for whom? Best for what? (Ruskin's thought again.) You might as well give a person a dose of calomel when what he needs is a corn plaster—on the general principle that both are good goods. A book that would be very good for you, might be wholly unsuited to your friend's requirements. It all depends on *you*, your work, your taste, your aim. What is the sense of advising a boy to read Aeschylus or Epictetus when what he needs is Robinson Crusoe and Huck Finn? Of course, if you contemplate a literary career, you must burn the lamp with the great masters of letters—the world-poets, philosophers, dramatists, historians, romancists. You must give your days and your nights to Job, Isaiah, Homer; to Herodotus, Aristophanes, Horace, Dante, Goethe, Chaucer, Moliere, Shakespeare. You must cultivate an intimate acquaintance with at least a dozen of the great world wizards—those consummate artists in the weaving of talk-patterns—Plutarch, Addison, Sterne, Swift, Macaulay, Carlyle, Ruskin, Hugo, Froude, Stevenson—(ask your language teacher to supply the other three, and tell me what he says).

But then, supposing you are just an every-day boy who hopes to be a good business man and to take literature, as

most of us do, not as a matter of business, but as a matter of pleasure and culture. What you want to do is to get a *few* (please note the accent) good books. Almost any library will supply them free. But if you can afford it, I advise you strongly to buy your books. Read the book first. Read it slowly. Read it at least twice. Get all you can of the message of the maker of it. Brush aside your prejudices. The one who wrote that book *thought* he had something to say. Very likely he had—but—was it morbid? Was it vicious? Was it wholesome? The book that rings true is the right book for you. If you buy only one a month, you'll have twelve at the end of a year. It's astonishing how they accumulate.

Say, boy! It amuses me to read every day or so the awful warning to boys not to indulge in "yellow backs." I should like to find one red-blooded boy with imagination enough to wind a clock who has not, at some time or another, soaked himself with such superior literature as "Forty Buckets of Blood, or The Be-yoo-tiful Squaw on the Stoop"; "Dick Deadshot, the Nonpareil of Trappers"; "Bingo Bill the Burglar King"; "Old Sleuth the Detective" (with the lovely billy-goat-curl'd mustache), etc., etc. Might as well 'fess up, Boy. We've all been there—and had a lot of fun out of it at that. The truth is that there comes a time in the life of every normal young male human animal when he would be delighted to trade George Washington for Captain Kidd or Robin Hood, and gave his mother's pet tabby to boot. That cherry tree incident is very nice for girls, but somehow it doesn't hit him very hard. His sympathies are all with the fellow-martyr who whimpered to the pious parent, "Well, if you *won't* let me play ball till I've read a Bible chapter, please give me the fittin'est kind."

Do you think this sort of thing ever hurts any boy? Not a little bit! It stimulates his imagination. It is the birth of the impulse that in a maturer state is called ambition. It is nature's incentive to hustle. The time will come when he will look back on these things with as much amusement and enjoyment as they provoked in him at the beginning—but of a very different kind.

Have you read "John Halifax, Gentleman?" Try that as a starter. Read "Lorna Doone." Read "Nicholas Nickleby." Read "David Copperfield." Read Kipling's masterful Mowgli stories. You may read them all for nothing. You can own them all for two dollars. And if you come anywhere near getting half they tell you will come perilously close to absorbing a better working education than you could get in a good many "colleges" I know of.

ACCORDING TO MARSHALL FIELD.

The principal qualities that make successful business men are three.
First—Absolute integrity.
Second—Good judgment.
Third—Perseverance.

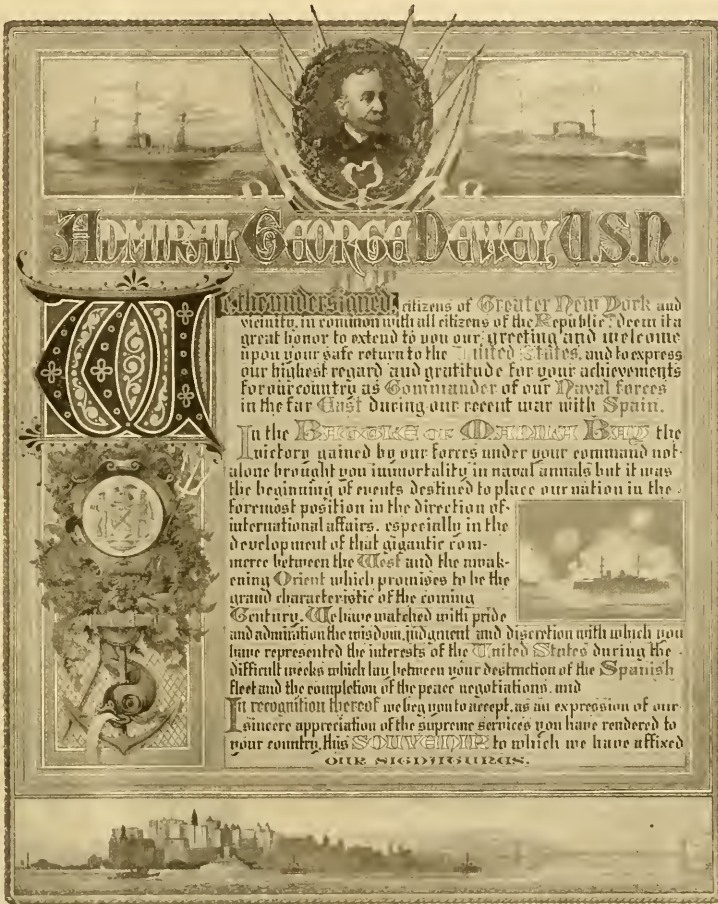
OF COURSE.

First Shoelace—Here comes the hero.
Second Shoelace—We are undone.—N. Y. Sun.

"Aim at a star and you'll hit something." Bull-bats, maybe; but if you're gunning for quail, better pick your bird.

Engrossing and Illuminating

Series of Plates by Ames & Rollinson, New York—No. 2



The above design is an album title-page in gold and colors. Pen, brush and burnisher were employed in making the original, which was about 10 by 12 in size

PLENTY OF ROOM FOR COMMERCIAL SCHOOLS.

Talk about the business education field being overcrowded! Just take a peep at the census. For example, take the city of New York. The new State census, not quite complete, indicates an increase of population in the city of some seven hundred thousand since 1900. Think for a moment what that means. A new city the size of Albany every year. A city as large as Savannah every three months. Every month a good vigorous town larger than any that have a prosperous business college.

Nearly three-quarters of a million in five years! St. Louis and Columbus combined; Buffalo and San Francisco; Detroit, Milwaukee and Louisville; two Minneapolis plus two St. Pauls; seven Atlantas, with Galveston thrown in; five Denvers; ten Des Moineses; twenty Topekas. And the same story of increase in population and a corresponding increase in prosperity from one end of our great country to the other. Marvellous as is the story of the march of business education during the past thirty years, as outlined in last month's JOURNAL, it is highly probable that the next decade will multiply this expansion by two or three times at least.

One of the most artistic collections of pen work to reach the office of THE JOURNAL is that of A. L. Peterson, the Holdrege (Neb.) penman. There is a large variety, ranging from plain business writing and movement drills to the most complicated flourishes. Every line is worthy of the man behind the pen.

THE NEW SCHOOL YEAR STARTS WELL.

From hundreds of letters received by THE JOURNAL since the opening of the new school year we are more than pleased to be able to say that the prospects for a good attendance and prosperous year are better than they have been for at least ten years back. True there are some localities where local conditions have exerted a depressing influence. That is a condition impossible to avoid or to evade. But, taking the country through and through, and this includes all English-speaking America, our information justifies the belief that this school year will be a record-maker.

THE JOURNAL'S CONVENTION PARTY.

Everything points to a record-breaking gathering of business educators and penmen at Chicago during the Christmas holidays. The convention will meet at the Metropolitan Business College. As for several years past THE JOURNAL will get up a special party of Eastern educators and it is hoped that every Eastern member of the profession who can arrange to go will communicate with us at once. The reduction in fare is only one of the advantages arising from such an arrangement. Don't put off writing to us, and above all don't allow any trifling obstacle to prevent attending the convention.

PROFESSIONAL PORTRAIT GALLERY.

Well, how many of those portraits on page 24 of the September JOURNAL did you identify? Counting from left to right and beginning at the top of the page, these are the men: J. W. Lampman, F. W. Tamblin, L. M. Kelchner, A. D. Skeels, F. S. Heath, R. S. Collins, H. W. Shaylor, W. N. Currier, W. J. Kinsley, C. C. Lister, W. E. Dennis, W. A. Hoffman, D. H. Farley, J. D. Todd, L. Madarasz, H. W. Flickinger, Charles Rollinson, Daniel T. Ames.

By the way, how did the September issue impress you? Don't be afraid of hurting our feelings. We were a little late in getting out on account of the new features, so did not

have time to get new portraits in this issue, but they will come right along. Look out for them.

We doubt if there is in existence another collection of photographs of business educators half so large as that in THE JOURNAL office. Yet, every now and then we are unable to put our hands on a particular photo that we need. Have we a late one of you? If not, why not? We want one of every person in our profession, with full name, address and date clearly written on the back.

THE JOURNAL'S FIRST VOLUME.

Will some good Samaritan who owns the first nine numbers of THE JOURNAL's first volume, or knows someone else who does, please communicate with us at once? It has been our misfortune to mislay our own set and we wish to buy, borrow or at least get a copy of certain articles which appeared therein.

EVERYBODY PLEASE TAKE NOTICE.

Please don't overlook the fact that the regular edition of THE PENMAN'S ART JOURNAL costs 75 cents a year, 8 cents a copy. To bona fide clubbers we make a special clubbing rate of 50 cents a year. No subscription taken for a period of less than one year.

Price of the News edition of THE JOURNAL is \$1 a year, 100 subscriptions \$100, single copies 10 cents.

These prices are just as low as possible, consistent with JOURNAL QUALITY. One price to all.

For the present we shall begin all subscriptions with the September issue unless otherwise ordered, for the reason that the main instruction features begin with that issue. Anticipating an unusual demand we printed some thousands of extra copies of the September number, but at the rate they are going out we can't say how long it will be possible to have subs. start with September. Those who are working on clubs and have not got them in shape are requested to drop us a line and let us know about how many they will need in order that we may reserve a proper amount of September and October JOURNALS. This will save vexatious disappointments.

Now, then, friends, all down the line, we need you and we hope you need us. Now is the time to get busy.



Drawn especially for THE JOURNAL by "Hoptwice."

George—Did you hear how Percy came out on his chemical discovery?

Regie—Yes, his father told me he came out through the window.

Lessons in Pen Drawing

By E. L. BROWN, Rockland, Me.—No. 2

THE design shown in this connection will afford considerable study in drawing and technic. The action and proportions may be obtained with some roughly pencilled outlines, after which the form of the leaves and roses should be drawn with pencil in detail. Make a close study of the color values, and in treating the same guard against abruptness in graduating the light and dark tones. The darkest shadows appear on the leaves under the roses, and these leaves should first be treated with coarse parallel lines, adding the solid black tones wherever necessary to produce the desired effect. A Gillott No. 170 pen may be used in the treatment of this design, although a coarser pen can be used to good advantage on the darkest values.

The student must first aim for correctness in whatever he undertakes to represent, be it a live object or a landscape, as the success of his picture can only be measured by its truthfulness to nature. Artistic treatment may follow accurate conceptions of form and character.

We shall make no suggestions on the lettering further than to say that it was executed with a No. 5 Soenneken pen and retouched with a common pen.

This study of roses can be used for scores of decorative purposes, and we trust that the student will obtain much benefit by giving the same critical attention.



HOW THE STEEL PEN WAS INVENTED.

"We owe the steel pen," said an inventor in the *Louisville Courier Journal*, "to a man named Gillott—Joseph Gillott—an Englishman.

"Gillott was a jeweller. He lived in Birmingham. One day, accidentally splitting the end of one of his fine steel jewel-making tools, he threw it peevishly on the floor.

"An hour later it was necessary for him to write a letter. Where, though, was his quill pen? He searched high and low, but could not find it. Looking, finally, on the floor, he discovered, not the pen, but the broken steel tool.

"'I wonder if I couldn't make shift to write with this,' he said.

"And he tried to write with the split steel, and, of course, he succeeded perfectly.

"To this episode we owe the steel pen, which has superseded the quill all over the world."

The chief factor in any man's success or failure must be his own character; that is, the sum of his common sense, his courage, his virile energy and capacity. Nothing can take the place of this individual factor.—*Roosevelt.*

Ascum—I was surprised to hear you ask Harduppe for the loan of a dollar. You really didn't need it, did you?

Wiseman—No; but I suspected he needed one and I simply fore-stalled him.—*Philadelphia Press.*

Penman's Exchange

STUDENTS' SPECIMENS.

QUENE of the most complete assortments of public school work is that received from D. A. Casey, Supervisor, Woonsocket, R. I. Every grade shows evidence of good work on the part of the pupil and careful instruction by the supervisor. The writing of Albertine Duple, Grade 9, is especially meritorious. Every page reflects credit on the instructor.

From the Elgin Business College W. H. Callow sends a few specimens of the work of his pupils. They are all making excellent progress.

E. O. Folsom is meeting with his customary success at the Fitchburg Business College. All the work received from him is of high grade.

There is force in every line of the work of J. A. Strohmeyer, sent in by J. D. Randolph, of the Gregg School, at Chicago. Mr. Strohmeyer has been following the courses of both Stacy and Lister.

L. J. Egelston, of the Rutland (Vt.) Business College, has favored us with some carefully executed oval work by Vinor C. Edgerton. The specimen shows freedom of movement and excellent command of the pen.

The pupils of C. W. Ransom, at Kansas City, seem to be following closely in the footsteps of their able instructor, so far as writing is concerned. He is only duplicating this year the successes of previous seasons. The work of A. M. Bush is of especially high grade.

Not only do the specimens received from J. H. Bachtenkircher, of the Public Schools at La Fayette, Ind., show careful work with the pen, but they come to THE JOURNAL office carefully bound. This supplementing of care in the execution of copies in writing by neatness and accuracy in the preservation of the specimens cannot be other than beneficial to the pupil.

EDITOR'S SCRAP BOOK.

H. K. Williams, Portland, Ore., is a master of the art of turning out graceful parallel lines, as well as being able to distribute lights and shades with harmonious effect. Super-scriptions bearing his imprint go into our file marked "Best."

Ornamental superscriptions have been received from E. C. Watkins, Fargo, N. D.; A. D. Reaser, Cortland, N. Y.; T. P. McNeamin, Philadelphia, Pa.; John D. Cook, Johnstown, Pa.; D. W. Hoff, Lawrence, Mass.; J. G. Christ, Lock Haven, Pa.; H. D. Davis, La Crosse, Wis.; I. W. Pierson, Chicago, Ill.; J. H. Bachtenkircher, Lafayette, Ind.; A. W. Dakin, Syracuse, N. Y.; J. C. Barber, Providence, R. I.; A. H. Hinman, Worcester, Mass.; S. E. Leslie, Poughkeepsie, N. Y.; A. F. Tull, Detroit, Mich.; J. L. Hupman, St. Louis, Mo.; L. W. Hallett, Millerton, Pa.; L. C. McCann, Mahanoy City, Pa.; J. W. Baer, Phoenixville, Pa.; J. F. Robinson, Sedalia, Mo.; H. K. Williams, Portland, Ore.; F. B. Courtney, Milwaukee, Wis.; W. E. Jahnnig, Amherst, S. D.; H. O. Keesling, Lawrence, Mass.; J. T. Evans, Wilkesbarre, Pa.; P. E. Stevens, Chicago, Ill.; N. C. Brewster, Milton, Pa.; J. D. Todd, Newark, N. J.

Flourishes, cards and artistically written letters have reached this office from J. M. Reaser, Milton, Pa.; G. F. Bennett, Hartford, Conn.; S. E. Leslie, Poughkeepsie, N. Y.; T. M. Williams, Allegheny, Pa.; T. H. Gatlin, Weatherford, Texas; E. D. Clark, Marion, Ind.



A few off-hand strokes by one of the master penmen of our generation—L. M. Kelchner.

Product Work for Advanced Students

By E. C. MILLS, Rochester, N. Y.—No. 2

Chicago, Ill., Sept. 5, '05.

Mr. B. F. Crum,

Evanston, Ill.

Dear Sir.

We hand you, herewith, statement of your account, showing a balance in our favor of \$15. ⁹⁵/₁₀₀.

As this balance has been long standing, we are obliged to ask for an early remittance.

Yours truly,

C. H. Morgan & Co.

PENMANSHIP IN CHICAGO.

The Chicago Principals' Association, after devoting an entire session to the consideration of penmanship, adopted the following resolution:

That an optional slant be adopted in place of the vertical writing, the slant not to exceed 22 degrees from the vertical, and that the slant of from 10 to 15 degrees be deemed preferable.

That copy slips, prepared under the direction of the superintendent and furnished by the board of education, be used instead of copy books.

That in addition to the copies the copy slips provide drill exercises for free arm and rotary movements, and that these drill exercises be used systematically as needed till a good automatic writing habit be attained.

That the pupil sit to write in the oblique, middle position.

That the material—pen, ink and paper—furnished by the board of education be as good in quality as is provided by the banks for their customers.

That it should behoove us of the schools to pay respectful deference to the reasonable wishes of the public.—*The Transcript*.

BECAUSE THEY GET RESULTS.

"Please enter forty-two subscriptions for *THE JOURNAL*, and mail them to me each month as you did last year. Mr. Lesley certainly got fine results by having his pupils follow the course of lessons through your *JOURNAL*, and wants to continue the same this year. Begin subscriptions with the issue containing the first set of copies for this year's work."—J. F. Fish, Northwestern Business College, Chicago, August, 1905.

"I am more than ever convinced of *THE JOURNAL's* good work in the cause of good writing."—J. M. Ohslund, Luther Academy, Wahoo, Nebr., August, 1905.

THE REMINGTON AT PORTSMOUTH.

"The Policy of Nations" is the title of a little booklet circulated by the Remington Typewriter Company, in which is told how many thousands of Remington typewriters are used by the governments of the great nations of the earth. It is safe to say that there is no civilized nation where the Remington Typewriter is not in use.

This policy of nations is doubtless the reason why one of the first things called for by the Peace Envoys at Portsmouth was Remington typewriters; Remingtons that would write English, Remingtons that would write French, Remingtons that would write Russian. They got them, and if they had asked for them in any one of a score or more of other languages they would have got them just the same. About the only Remington which might have been serviceable to them that could not be furnished was the Japanese Remington. This machine isn't ready for the market yet, but it is an assured fact, several sample machines having already been constructed on which it is possible to write "Remington Japanese" as readily as we already write other languages on other machines.

Mr. K. Konishi, who was in charge of the detail clerical work at the Peace Conference, has stated, in a letter addressed to the Remington Company, that the machines were of great service in preparing the draft for the treaty.

It will be remembered that the Treaty of Paris between the United States and Spain and the Articles of Peace at Pretoria between the British and the Boers were also drafted on the Remington. In the Remington typewriter the American nation has "a peacemaker" whose good offices have been sought by warring nations during the past decade.

PA'S DISCOVERY.

Pa has discovered, without reading Dun or Bradstreet, that there is a marked activity in millinery.—*St. Louis Post-Dispatch*.

Professional Writing

By J. W. LAMPMAN, Omaha, Neb.—No. 2

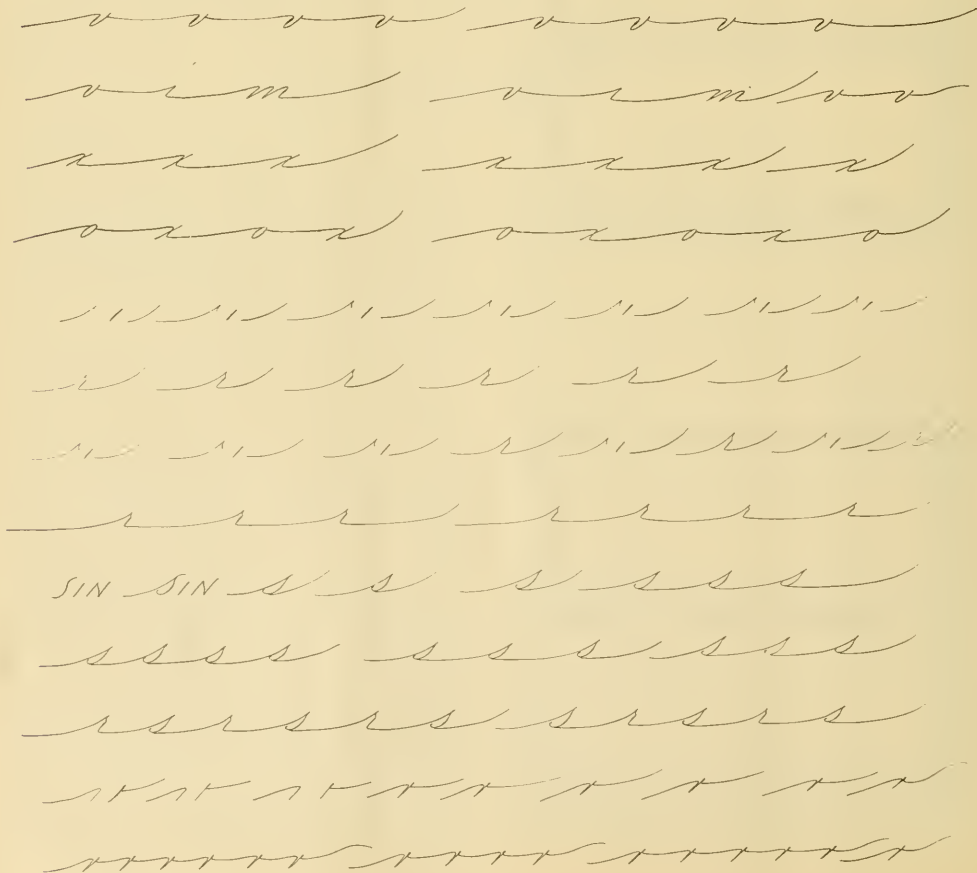
Mr. Lampman has kindly consented to examine and criticize work of students following these lessons. Of course you should send full return postage. His address is 604 South 36th street, Omaha, Neb. The first six lines of the following copies were intended for the beginning lesson, in September. But we can't squeeze type or plate very much—and they are just as good now.

BEFORE beginning this lesson, review the first lesson, and be sure that you understand the different movements and their applications. The same method is applied to this lesson.

The average student gives the r a few efforts and gives it up as a bad job. Learn the parts of the r as shown in the first line, and then make them all together, stopping after

each one, but not raising the pen. Do not make the shoulder with a hook. Make the downward stroke straight. The r is better too wide than too narrow.

In the fifth line we have tried to show the similarity between a printed s and the downward stroke in the script s. They are both compound curves. Do not omit the left curve at the top. Make the s rather plump. Practice the r and s combined until you have mastered them. The second style of r given is less difficult than the first and it fits in nicely after letters ending at the top, such as o, v, b, etc. The finish is the same as on the b, v, and w. The remainder of the lesson is a review, and should be written in the manner described in the first lesson.



or or or or or or or or or or or
 vim vim vim vim vim
 ever ever ever ever ever
 over over over over over
 vain vain vain vain vain
 warrior warrior warrior warrior warrior
 miner miner miner miner miner
 assume assume assume assume assume
 measure measure measure measure measure
 erasure erasure erasure erasure erasure
 axiom axiom axiom axiom axiom

EDUCATION FOR LIFE.

Dr. William H. Maxwell, Superintendent of New York Public Schools, contributes to the October *Delineator* an article that is filled with interest for parents and teachers or any one who bears any relation to educational affairs. The paper is the first of two, and is entitled "Education for Life through Living." Writing of the new educational methods, Dr. Maxwell says: "The schools are endeavoring at once to be substitutes for the defects of home, and for the absence of childish possibilities, and for the insufficiency of play places, where muscles may be exercised and lungs expanded. This is the reason why the city school of to-day sees to it that the child is made happy, is taught to play and to sing, to exercise his body and to have a chance to use his hands. He is encouraged in the school to do and make real things for himself and his fellows. He is given also thorough instruction in the so-called 'three R's,' but this knowledge is, by actual application, made of patent service in his life to-day. The school also affords training by actual performance, in drawing, nature-study, designing and color work, as well as in sewing, cooking and housework and shop work. The design is that if the pupil

has special artistic or mechanical ability, he may early discover the talent and develop it for practical utility in life; or, if he have no marked technical aptitude, that he may, nevertheless, learn to use, to some extent, his otherwise untrained hands. This aim is, in itself, sufficient justification for some attention to the manual arts; but it is found also that these very activities which develop dormant faculties help the child directly to acquire a better knowledge of reading, writing and arithmetic than was possible when attention was confined exclusively to books. The child is also a part of the community that surrounds his school, and the school endeavors to introduce him to an intimate understanding of his out-of-school life. It utilizes, therefore, through the cooperation of museums, parks and municipal works, all the wealth of the city's property that can be brought to bear, with service, on the child's life. It takes him to nature in the parks, where that is possible, or else brings real things from nature to him in the school. The result must be that the child will come to manhood or womanhood, more valuable to the State as an economic producer, more intelligent as a citizen, and better fitted for all the duties of life. The process may be summed up in three words—Education for life."

"A Poor Handwriting is a Sign of Genius." Well, it surely is the ONLY sign of Genius Appertaining to some people we know.

Some Business Pointers

A BOON TO BOOKKEEPERS.

All labor is wearisome. It is a part of the great plan that we should all at certain times be weary and need rest, the builder up of strength. A proper amount of labor is healthful, but an undue amount is debilitating; and since it is unnecessary—why labor unduly?

The bookkeeper occupies one of the most important and responsible positions in the business world; on the clearness of his brain and the accuracy of his work depends oftentimes the rise or fall of a great concern. Since so much rests upon him, should he not seek to relieve himself of all superfluous labor, and lighten his cares in every reasonable way?

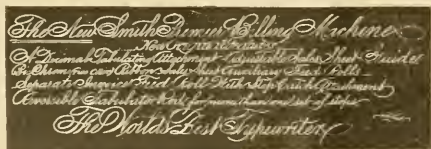
The Smith Premier Typewriter Company argues that he should, and has successfully sought to provide a means by which a bookkeeper's work can be materially aided. The result of the company's efforts is—The New Smith Premier Billing Machine, the demonstration of which was witnessed by many at the Eastern Commercial Teachers' Federation, held in New York City last April. This demonstration was a valuable one; and to those who were not afforded an opportunity of hearing it, an explanation may not be unacceptable.

The New Smith Premier Billing Machine is in reality a regular Smith Premier typewriter with all its recognized merits and advantages, and with the added equipment of a specially designed keyboard, tabulator, platen arrangement and bi-chrome ribbon device for billing purposes. It occupies no more space than an ordinary Smith Premier machine, and can be readily operated by any typewritist.

The bookkeeper who is unfamiliar with the uses of this new machine, doubtless jumps at the conclusion that the introduction of such a machine into the house by which he is employed would be to his disadvantage. Far to the contrary; it merely relieves him of the work in connection with the sales sheet.

A competent operator may have the sales sheet in her machine preparing it for the sales book, while the bookkeeper is giving his attention to the ledger and the new business on record; thus keeping absolutely up to date, where heretofore he has been delayed and worried by having to make up the sales sheet. The operator is not his rival—she is his valued assistant. She can not wrest from him his position; she is not equipped for that part of the work. He is indispensable to the business himself, and in a short time he will find the Billing Machine quite as necessary to him.

In all countries, firms of all sizes and of more or less importance are employing this new money and time saver for it is or equal service to the small merchant and to the widely known establishment.



This and the other cut herewith show Blackboard work by A. H. Hinman, Worcester, Mass.

The United Shoe Machinery Company of Boston, Mass., has installed twenty-five New Smith Premier Typewriters in its various offices in the different sections of the United States, and finds the billing work incredibly lightened and systematized.

The little illustration presented herewith is a plate showing a blackboard which was in the room of the New York University where The Smith Premier Typewriter Company held its demonstration during the Convention of the Eastern Commercial Teachers' Federation. The writing is that of Prof. A. H. Hinman of Worcester, who is probably among the best penmen known. The other plate is also a reproduction of his work.



THE NEW ROTARY MIMEOGRAPH.

In the advertising columns will be found the announcement of Thomas A. Edison's latest and most improved duplicating machine, the Rotary Mimeograph, manufactured by A. B. Dick Company, Chicago and New York. From personal experience we are able to commend this device to those desiring multiple copies of handwriting and typewriting, and to say unqualifiedly that it is a machine worthy of careful investigation and consideration. We were surprised at its simplicity, ease of operation and quality of work. With the unpleasant recollection of struggles experienced years ago with duplicators, the word Mimeograph had become synonymous with soiled hands and clothes, "botchy" work and exhausted patience; but when we witnessed an operator take a page of typewritten matter from the typewriting machine, put it on the new Rotary Mimeograph and hand us the 100th copy in exactly two minutes, our incredulity turned to surprise, and surprise to pleasure.

Every copy, so far as we could detect, appeared like a genuine typewritten page, and we were assured that the 500th or 1,000th copy was practically as perfect as the first. We are informed that 1,000 copies could be obtained in about twenty minutes, at an expense of ten to twenty cents, and when we consider that a printer would charge ten to fifteen times as much for the same work, and that making these copies in 20 minutes would require the efforts of an expert typewriter operator steadily for ten days, our pleasure turned to amazement, and we wondered why greater effort had not been made to introduce these machines in every educational institution of any kind in the country.

There are numerous other advantages such as the reproduction of handwriting, drawings, maps, plates, mathematical and mechanical exercises, etc., but while these are valuable to some, the features particularly enumerated should gain for it almost universal recognition.

I have observed that some who show up bravely on Dress Parade continue to have other engagements when the rattle of musketry is heard down the line.

Ancient Alphabets

By G. de FELICE, of Italy, now with the Kinsley Studio, New-York—No. 2



Fifteenth Century Missal Alphabet. Copied from Original Drawing at the Vatican, Rome.

CHARACTER AS AN ASSET IN COMMERCIAL LIFE.

Dr. George William Knox, for 15 years professor of philosophy at the Imperial University of Tokio, Japan (one of the largest universities in the world, with more than 4,000 students), delivered an address before the Business Science Club, New York, Sept. 12, on the subject "Character as a Commercial Asset."

A man of character he defined as one who held principle as supreme. He pointed out that success in commercial life was not achieved by all goodness nor all roguery, nor yet by a combination of the two, but by the clear judgment of a shrewd brain added to the principles of probity and justice.

In the course of his remarks, Dr. Knox referred to the reputations of the Chinese and Japanese traders. Trustworthiness, he said, was an asset of Chinese commercial life, but the Japanese have not been counted on as commercially trustworthy, for the reason that the merchant of Japan until very recently was relegated to the lowest stratum of society. "But," he added, "Japan has undergone a period of regulation and

with the rise of the empire comes the rise of the standard of business morality."

Character, however, said Dr. Knox, is only one element in that commercial success which can only come by following a commercial law of which honesty is an essential principle. . .

MINNESOTA POINTS THE WAY.

Minnesota has established a system of free traveling libraries, designed to furnish reading matter to the small villages and country communities which cannot support public libraries, and to assist small public libraries that cannot make frequent purchases of books. At the beginning of 1905 there were about 12,000 volumes in these libraries. The free public libraries in the State now number sixty-five, and are added to yearly. Last year there were 4,289 libraries in connection with this number of public schools, more than half of them in the rural or common-school districts. Half of the cost of establishing and maintaining these libraries is met by the State.—*The Bookseller.*

Don't imagine that the Sun is not Visible to your Neighbor because you are not tall enough to see over your back-yard fence.

The Penman's Art Journal

PUBLISHED BY
THE NATIONAL PENMANSHIP PRESS
203 BROADWAY, NEW YORK.
HORACE G. HEALEY, Editor.

TWO EDITIONS.

THE JOURNAL is published monthly in two editions.
THE PENMAN'S ART JOURNAL, 32 pages, subscription price 75 cents a year, 8 cents a number.
THE PENMAN'S ART JOURNAL, News Edition. This is the regular edition with a special supplement devoted to News, Miscellany and some special public school features. Subscription price, \$1 a year; 10 cents a number.
All advertisements appear in both editions; also all instruction features intended for the student.

CLUBBING RATES.

Regular Edition.—75 cents a year. Clubs of from three to nine, 60 cents each. Larger clubs, 50 cents each.
News Edition.—\$1 a year. Five subscriptions, \$5; 100 subscriptions, \$100.

After having sent in enough subscriptions to entitle the club sender to the minimum rate, as specified above, additional subscriptions in any number will be accepted at the same rate throughout the school year.

Clubbing subs., in Boroughs of Manhattan and Bronx, N. Y., 20 cents a year extra, to pay for additional cost of delivery.

ADVERTISING RATES.

\$3.00 an inch. Special rate on "Want" ads., as explained on those pages. No general ad. taken for less than \$2.00.

CHANGE OF ADDRESS.

Subscribers wishing to have their magazine sent to a new address should notify us promptly, giving the old address and specifying the edition, whether News or Regular. Notices must be received one full month in advance, that all copies may be received.

The one thing of which *The Journal* is proudest is that nine-tenths of the school proprietors and teachers that take the trouble to put it in the hands of their students at the clubbing rate think enough of the paper to send in their own subscription year after year for the News Edition at \$1.

*We see the stream of silver white,
Whose waters, sparkling as they flow,
Appear like diamonds, clear and bright.
They madly whirl, then onward go.*

Product Work by the Late C. C. Canan.

SEPTEMBER NEWS JOURNAL WANTED.

Before the ink was fairly dry on our September issue, we began to run low on the news edition, although a considerable number of extra copies were printed. We should greatly appreciate copies from any source and will gladly pay for them. Don't waste a copy of the September regular edition either, as the clubs are rolling in and our supply is rapidly dwindling.

Any agent who may have received copies that he cannot apply on actual subscriptions is earnestly requested to hold them and notify us, so that we may send postage for their return.

FIRST CRACK OUT OF THE BOX.

The cockles of THE JOURNAL's heart were warmed by having the first big club of the new school year—close on to a hundred—come from the Grand Old Young Man of Business Education. Who? You couldn't guess wrong if you tried. Just for fun, we ask half a dozen men, selected purely at random, to send us his name. We should like to hear, within the next ten days, from Warren H. Sadler, W. C. Stevenson, George P. Lord, Charles M. Miller, Col. George Soule, E. J. Heeb, and as many more as may care to write.

Some of our friends seem to think our birthday number was pretty fair.

Take Enthusiasm from Life—Naught Remains.—After Goethe.

We never know the real value of friends. For while they live we are too sensitive to their faults; and when we have lost them then we only see their virtues.

Product Work by Louis Madarasz, New York. Mr. Madarasz will contribute to every issue of The Journal this Year.

FOR SALE—One-third interest in incorporated business college of twenty-six years' standing. Business, \$20,000 per annum. City population over 120,000. Purchaser must be competent to be principal of bookkeeping department; good disciplinarian. Guaranteed salary, besides dividend on stock. College already well equipped. Address E. K. S. President, care Penman's Art Journal.

WHITE CARDS.

We have a few thousand white cards on hand, splendid quality, mostly ladies' size, which we will sell at the rate of \$1 a thousand until our supply is exhausted. Send at once.

Penman's Art Journal,
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and CERTIFICATES for Colleges, Schools, Clubs, and private Gun Colleges, Societies, and for all purposes. Stock and sample designs. ARTISTIC in design. HANDSOMELY lithographed. AVAILABLE in plain, colored, or embossed.
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Artistic Alphabets50
Thorns and Flowers (poems) . . .25
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The above mentioned books are from the pen of the late C. C. Canan, and can be secured by addressing Mrs. Thomas Canan, 251 Congress St., Bradford, Pa.

H. E. WYGAL,

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A. W. KIMPSON,

who is acknowledged to be the card writer of the day, will write your name on one dozen cards for fifteen cents. Address him at SEDALIA, Mo., care of C. B. C.

WHO WILL WIN THE JOURNAL'S STUDENT PRIZES? SEE SEPTEMBER NUMBER.

Something New



Gives the correct position for any system. Immediate results. Pays for itself the time saved first lesson. Prevents cramped fingers.

No teacher or pupil can afford to be without Young's Corrector and Penmanship Chart. Both mailed for 50 cents. Address

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Blank Cards. 16 different colors, 100 assorted, by mail postpaid, 15c.; 1,000 by express, 75c.
Comic Cards. 16 different kinds, 100 by mail, 30c.

Ink. Glossy black or very best white, 15c. per bottle. Postpaid.

Flourished Design Cards. 30 cents per 100. All kinds of penman's supplies. Lessons by mail in penmanship. Send 2c. stamp for circulars.

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Unexpectedly out of a position, write us right now. We'll do the rest.

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THE HINSELY STUDIO, 245 MADISON AV., NEW YORK

Signs of nobility, like stars, shall shine on All Deservers.—Macbeth.

The Self-Help Club

Conducted by GEORGE S. MURRAY



WHAT IS EDUCATION?

WHAT does it mean to have an education? Some foolishly imagine that it is to be admitted to a sort of aristocracy where one may have a sinecure—little to do, and much to enjoy. Dr. Sheldon, a distinguished American educator, said that to be educated was "To know God's laws and to obey them." And this seems to me to be an excellent definition. It involves two things—knowledge and obedience.

The true aristocracy is the aristocracy of worth; not wealth, not social position, not genius. It is this sort of aristocracy that will support and render efficient our Western Empire. The percentage of illiteracy in this country is small, if by the word we mean merely the ability to read and write. At the same time, we are, in a broader sense, only in the primary grades. Only so, however, in comparison to our responsibilities as a democratic, liberty-loving, self-governing people. It should be the aim of all ambitious young people to acquire an education; it should be the supreme desire of all parents to give their children an education, and the State has set its seal upon the value of an education by its edict that all young people *must* attend school.

Anarchy, revolutions, civil wars, slavery, exist in the absence of education. Witness poor Russia! The hope of this country, the safeguard of our blood-purchased freedom, the perpetuation of our democratic institutions, lie in the high education of the masses; not that education which trains the mind only; that makes clever thieves and highwaymen under the law; not the kind that creates a snobbish, superficial, ease-loving class; but a training of the head and heart, of the will and the affections; the product of which is efficiency, love, high honor—*character*.

The attitude of a young man or woman in starting out to get an education should not be purely a selfish one, but the idea should be upmost in his mind to increase his productive ability and enlarge his toleration and charity. Knowledge we must have, a lot of it, thorough, general and special, but in getting knowledge we must properly correlate it. Dr. Sheldon says we are to have a knowledge of laws—not of mere isolated facts. Don't strive to be encyclopaedic. Many people have a highly developed memory, can acquire a host of disconnected, disjointed facts, but the test of the trained mind is the ability to establish logical relation between facts—to formulate laws.

The people who lived in the time of Columbus saw the same evidences of the earth's rotundity that the great navigator did, but they drew no conclusions, or else wrong ones. Columbus seized upon the bare, separate facts and put them into a proper relation and deduced a law. Acting on that knowledge, he discovered America.

Two men sailed from San Francisco for Australia. One sailed in a long, sweeping route, many hundreds of miles further than the other, yet reached his destination first. Why? He merely discovered certain ocean currents and put himself into harmony with their laws. And so it is in all departments of our human experience; those who discover laws and put themselves into conformity with them succeed, while others fail. The man in business learns the law of economy, of honest dealing, of approaching men, and he succeeds; the lawyer gets a firm hold of the great underlying principles of jurisprudence, and he wins his cases in court; the mechanic learns and applies the laws of physics, and reaches his maximum efficiency. Put yourself into harmony with Nature's laws and you have linked yourself to Omnipotence, when you may defy fate!

The second, and by far most important part of Dr. Sheldon's definition of education, is obedience. The veteran educator did not mean that servile, cringing obedience of a slave to his master, but the obedience to the highest and best that is in us. This is the supreme test of our character. Are we obedient to the best that is in us? Whether we fail to obey the laws through ignorance or indifference, the results are the same. We are all amenable to the edicts of God, those eternal and immutable laws of the universe and a violation of them inevitably brings friction and failure. It is the lesson of all others, perhaps, that the youth of this age should learn,

If the boy or girl thinks liberty is to do as he pleases, he confuses it with license; if he or she thinks the parental or school room restraint is unnatural and unreasonable; that in the outside world men and women do as they will, without consequence, a sad and fundamental error is made. From the President down to the humblest person in the land, law reigns supreme. The sensible man or woman bows and profits; the fool resists and regrets. Knowledge without obedience is like a locomotive with no one at the throttle; obedience without knowledge is like the man at the lever with no steam and no fuel.

We must not have any such loose conceptions of this universe of law and order; we must not have any such notion of our relation to one another or the world at large. Results are none the less potent and far reaching merely because they are slow in manifesting themselves. It is like a stone cast into the mighty sea. Concentric waves are set in motion that increase until the farthest shores are reached. It is so with our acts; they are as sure of certain, definite, positive results, as that they are done. We must obey, if we would enjoy liberty and freedom. Should we not yield quick and happy obedience to this high call to efficiency and obedience? Let us hang on the walls of our memory Dr. Sheldon's splendid definition, "The aim of education is to know God's laws and to obey them."

THE TECHNIQUE OF ACCOUNTICS (INC.)

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have been retained for instruction and supervision of the

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Gillott's Double Elastic E. F. No. 604 Pen.—A medium
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Gillott's Principality No. 1 Pen.—A very fine pen.
1 gross, \$1.00; ¼ gross, 25c.; 1 dozen, 10c.

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Pens. Pens. Pens.

WE MAKE THEM IN ALL STYLES,

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Everything that can be needed by
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ASK YOUR STATIONER FOR THEM.

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AWARDED FOR EXCELLENCE "ST. LOUIS FAIR"
15 assorted samples and Penholder
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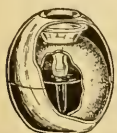
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































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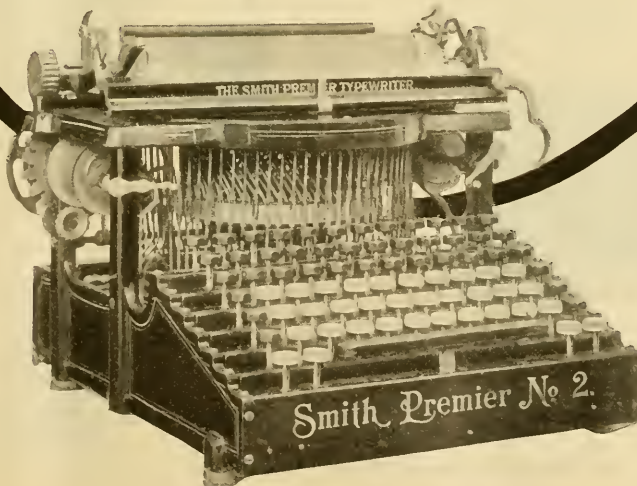
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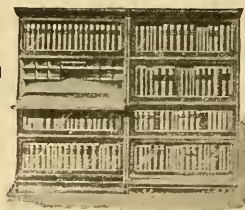
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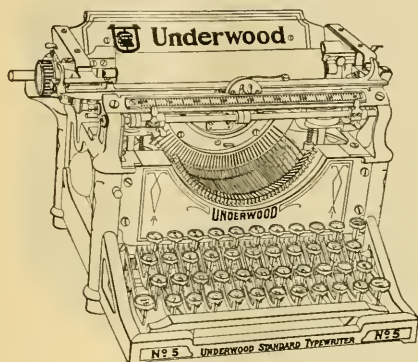


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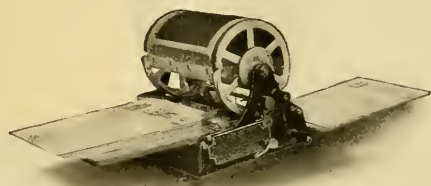


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